Jan.6,1951

John A. Summers
Trans-World Films
500 West Englewood Ave.
Chicago 21, Ill.

Dear Mr. Summers,

I was extremely interested in your letter of December 4 in which you made notice of LA REGLE DU JEU's availability on 16mm. However, I was not in a position at that time to answer your letter. I hope it is not too late at this time.

Art in Cinema is planning a series for March. I would most emphatically like to include LA REGLE DU JEU for one of the showings. I am willing to go along with you on any fee proposal that you may have. I say this because it is rather difficult to arrive at a 50% of the net receipts for a single evening since it is customary for the Art in Cinema series to be sold in series subscriptions. However, this does not prevent us from being able to meet almost any fair arrangement you see fit to ask for. We have, many times in previous series, paid a high premium to show a particular, much-wanted item.

There is only one catch as far as I am concerned. I would not care to show it here in San Francisco in March if it will already have been shown somewhere else in this region - particularly in a commercial house. So far it has not appeared. Do you also distribute to those channels also? I know both this film and Autant-Lara's DOUCE were shown in Los Angeles recently, but so far, not here. I am concerned about this, as you can readily see, because I do not want to bind myself to high rental when it might turn out to be of no value to the Art in Cinema series. Also, we do not like to run competition to the commercial people. I have stuck my neck out in this manner several times in the past, and it is very embarrassing. Art in Cinema has been able to present highly interesting, unique, and otherwise not-shown material to a large following for the past four years. You can understand my concern on this point.

The series in March has not yet jelled, but it will be the four nights strating with March 9, 16, 23, 30. Let me hear from you at your earliest convenience as to its availability on any of those dates, and your comments on my other points raised.

Most sincerely yours,

Frank Stauffacher

SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER SAN FRANCISCO 2, CALIFORNIA

WILLIAM W. CROCKER, Chairman of the Board
BRAYTON WILBUR, President
GRACE L. McCANN MORLEY, Director

To: Frank Stauffacher
From: Dr. Morley
Date: January 8, 1951

I am glad that you are thinking of arranging another Art in Cinema series for the spring. I have had it on my mind to ask you about it, and have also been too busy.

March 2 and 9 are out from our point of view because we had arranged last fall for two folk dance programs for those dates.

The March 23rd is Good Friday and though I do not suppose it makes a great deal of difference in attendance it may make some. What do you think, therefore, should you start your series on the March 16th and end on April 6, or would it be better to begin on Friday the 30th and have the fourth one on April 20? I leave it to you to let me know. In any case, at least the principal titles should be ready to announce in the March 1 Bulletin, though a supplementary announcement could go out with an early mailing of the April Bulletin which would be in time to do you some good. I think we should announce the dates at least even in our February Bulletin

Grace Morley

March	30
April	6
"	13
"	20

Jan.8,1951

To: Dr. Morley
Re: Art in Cinema

For the past two months - ever since our last single program of Art in Cinema in Nov. - I have involved in my first sizable contract in making advertising films, and it was necessary for me to neglect, temporarily, the subject for Art in Cinema for the coming year. I had hoped that we could plan a series for Feburary as that was the time when it seemed possible for me to get a number of outstanding films. Now that I have more free time, and after looking over neglected correspondence, it seems more feasible to present it in March. After talking about this with Mr. Tyrell, it appears that March would not conflict with his plans for the Tuesday night films.

Among the numerous reasons I find for the March showing - aside from the fact that nothing is as yet booked - is that of giving a little more time to a number of local productions for their completion, so that they can be included in the series. James Broughton is in the midst of a film that promises to be extraordinary; Harry Smith is working on a three-dimensional film; amd I would like to finish mine.

I made a trip to Los Angeles last week for, among other reasons, renewing contact with film people of our interests - Fischinger, Man Ray, the Whitneys, Jay Leyda, etc. I met the U.S. correspondence of the British film periodical, Sight and Sound. He had seen our films when they were shown at the Coronet Theatre last Fall, and is anxious to do an article on the whole San Francisco experimental group. It is gratifying to know that they think of us a more or less cohesive and interesting group of film-experimentalists. However, as a matter of fact, the San Francisco group has produced nothing substantial for over a year due to the high cost of production and a lack of funds. I mention this in connection with extending the series dates to March in order to have new, finished San Francisco products, as well as other films. And the activity of a series seems to focus and stimulate the whole movement.

March has five Friday evenings. I thought it wouddbee best to skip the first one, on the 3rd, leaving time between the sending out of the announcements on the 1st. This leaves the 9th, 16th, 23rd, and the 30th.

Frank Stauffacher

January 11,1951

Rosalind Kossoff
A.F.Films, Inc.
1600 Broadway
New York 19, N.Y.

Dear Rosalind,

You have no doubt given me up for lost. Here are two unanswered letters from you dating October 2, and November 28. I'm ashamed. All I can say is the usual thing - and it's true - that I did abandon all film activites here at the museum for a period of months while I devoted myself, buried myself, in shooting studios and cutting rooms, working on a series of commercial TV films. It required all my time and energy, and I got out of the frame of mind needed to think about experimental film showings (although I could, and should have been courteous enough to answer you even with a note).

That's eased off now, and I'm planning a Spring series, to start March 30, and run three nights in April. Of these, Jimmy Broughton's new film, on which he's working, my own - not finished, in fact hardly begun, Harry Smith's three-dimensional film, and some of those items Vogel brought from Europe - will form the core. Other than that, pickings seem to be slim.

Looking at your letters, in connection with my SAUSALITO, I have not had any plans for distributing it. Vogel just showed it on his Fall program. I had originally intended to advertise it and book it, along with some other things we have around the museum here, as a museum film, including it on a kind of packaged program. It did have quite a bit of circulation that way last Spring, in fact, enough for me to get my investment back on it, but of late I have just not had the time to continue this activity.

Regarding your question about Bob Howard's PAINT POT, I think that Mr. Arian meant the film known as META. This is a very short - about 100' - film, and I believe it was included among those films I sent you to look at early last Spring. It is exceedingly good and one wishes there was more of it. Howard has not made any others to my knowledge. If you are interested in seeing it, I can send you a print,as I have one.

Could you tell me who Perry Miller is?

Any new acquisitions? It's about the time of year when I get the bug to go East and roam along Fifth Ave. and drift around Times Square. But I guess winter will be over before I can make such a trip, if at all.

Sincerely yours,

January 13,1951

Dear Raymond,

Okay on INTROSPECTION. I shall have to send it Monday, via parcel post special delivery, as you request. It will get to you Tuesday, the 15th.

My dates for the next series had to be put forward a month, and they are: March 30, April 6, 13, and 20, with a possibility of an added program on the 27th of April. So far I've not booked definitely on these dates. It is difficult for me to know at this time just where to put THE KISS, and what or where to put the other interesting titles that you mention. I am interested in the unusual excerpts from SUNRISE. Please tell me how long this item is, and whether or not it has enough rough continuity to hold interest. The only other one mentioned that I would really like to have is the Chaplin THE CIRCUS, mentioned when I was down to see you. How about this? Would it be safe? All of the other titles are extremely provocative, but they don't exactly fit into the framework of my series. However, they are so good-sounding that I am tempted to organize another kind of series perhaps later on. Important: Let me know what your rentals would be on the above specified films.

Under the circumstances of my indecisive state at this time, why don't you go ahead and plan your own showing of THE KISS, bearing in mind my dates, and then let me know. By that time I will know just where I want it.

Also, it is my intention to show PICADILLY at the Berkeley series, but I have no dates as yet. What will the rental be on that?

Regarding your April 9 program of films that you want from me - send me the list. I lost the notes I took when I talked to you.

In answer to your questions:

THE STONE CHILDREN (& THE UNCOMFORTABLE MAN) - Theodore Huff, Hotel Van Rensselaer, 11th St., near Fifth Ave. N.Y.3
NUMBERS 1 & 4 - Harry Smith, c/o Jackson's Nook, 1638 Buchanan St. San Francisco
DO NOT DISTURB - Illinois Institute of Technology, 632 N.Dearborn St.,Chicago 10.
THE QUIET ONE- Athena Films,Inc. 165 West 46th St.,N.Y.19.
DIMINISHED IRIS - I can get it for you from Josephine Booth.
UNTITLED FILM(Maddux) - I don't know where Maddux is at present.
EVEN AS YOU AND I - [redacted]. We never showed this, I don't know his address
LOVE OF ZERO - Never showed this either. Ask Vorkapitch. He helped make it.
Lewis Jacobs - 41 West 47th St. N.Y.
Also try A TIME FOR BACH, LINCOLN SPEAKS AT GETTYSBURG(Lewis Jacobs), THE MASK,RHYTHM OF AFRICA,LIGHT, all from A.F.Films, 1600 Broadway,N.Y., and

LE VAMPIRE by Jean Painleve, from Franco-American Distribution Center, 934 Fifth Ave.,N.Y. 21. Also, VALLEY OF DREAMS and A DIVIDED WORLD both by Arne Sucksdorf, from Rudolph Carlson, 723 Seventh Ave., New York, 19.

Now, one more question: MONTSTERS OF THE MOON, ROCKET FLIGHT TO THE MOON, and TRIP TO THE SKIES. Where do I get them and which is the best, and in what order?

I'll send INTROSPECTION Monday.

Best,

Amos Vogel
Executive Secretary

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Chairman

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Francis Thompson
Parker Tyler
Margaret Valiant
Helen Van Dongen
Gordon R. Washburn
Herman Weinberg
Eli Willis
Archer Winsten
Basil Wright

cinema 16 inc.

exhibition and distribution of documentary and experimental films

January 15,1951

Dear Frank,

consider the following confirmed;contracts will follow:

April 6 - AUBERVILLIERS, SHIPYARD,THE TEAR etc,
April 13 - LAFACADIO, ELISABETHESCAPE, ROOM STUDIES

DELVAUX-available to you any date,but confirm date immediately.

SANG DES BETES- I'm having difficulties with the producer.I cannot make a reduction print now,as a result. However,you could book the 35mm print for a March or April Berkeley showing. Since I hope to straighten the entire situation out within the next few months,you'll be able to show it on the A in C Series at a later date.

BATTLE OF SAN PIETRO- Mr.Al Hemsing,Textile Workers Union, 99 University Place,NYC, has,the only available version. Definitely worth showing.

[illegible].

I'll write again in a few days.I wanted to get this off in a hurry,so you'll be able to plan ahead. And stop sending me those spec.del.stamps-although they have a POWERFUL psychological impact.

Sincerely,

59 park avenue, new york 16, n. y. • mu 9-7288 mu 9-7298

MAYA DEREN 61 MORTON STREET NEW YORK 14, N Y.

January 18, 1951

Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco, California.

Dear Frank:

I was in the midst of planning a lecture -demonstration tour to Chicago and back, when Hank Krivetsky , of the Berkeley Film Group, stopped in to see me about renting the films.

As we were talking, it occurred to us that since I was getting to Chicago, the roundtrip from there , that is Chicago-San Francisco, Chicago , would come to about $180.00 ($173.50 , to be exact , as I just found out) . If this were shared between three places in the San Francisco area, their individual shares would come to $60. My own lecture fee (which includes the rental of the films) is $70.00 and to that is added $7.50 a day living expenses. That means that the cost of the lecture demonstration to each place would come to about $140.00

This seemed so reasonable that Hank Krivetsky counted his group in definitely. He felt certain that, with all the interest in my films in San Francisco, and area, that you would probably book it in for the Museum, and that would also be willing (and best able, since you are the authority on this sort of thing in your area) to line up Oakland or at least one of those in the area to be the third partner on such a project.

The purpose of my tour altogether is to make, beg or borrow enough money to finish my Haitian films. I can't move without some more money, having exhausted every resource and even borrowed from banks to make the trips, buy the raw stock, etc. I am counting on you to do everything you can to help work out your section of the tour.

As you note, my lecture demonstration fee is very minimal, since I do not wish to make it prohibitive for independent film societies and university departments who function with very restricted budgets. But I do count on the good-will and discretion of institutions which have larger resources, to augment that fee to the best of their ability. The Museum has always been generous on rentals. And you seemed interested in helping me get my films made. And this is the moment when I need whatever help I can get.

Bohauer, of Cinema Arts in Hollywood, had been interested in a lecture and had, meanwhile, booked the films for the 25th of the month. On the strength of the probable extention of my tour to the west coast (through yours and Krivetsky's efforts) I wired him that he could cancel the screening in favor of a lecture appearence. I did the same with Oregon. In other words, I have already committed myself (although they have not had time to indicate acceptance) since these were places which had to be informed immediately , in order to give them a chance to cancel their current screening in favor of the la ter lecture. A number of people, chance meetings from time to time in New York, have reported very flatteringly on San Francisco's reception of my films and it is this that has induced me to bank on something being worked out in San Francisco.

The way the dates are running, I could be available in the San Francisco area from the 21st to the 25th, inclusive, of April. I was allowing the 19th and 20th to Oregon, and the 26 through 30th to the Hollywood area but these are not yet definitely booked so if you found that the 20th, say, or the 26th or 27th were exceptionally propitious , and could book them decisively, I could

MAYA DEREN 61 MORTON STREET NEW YORK 14, N Y.

make re-adjustments with the other places.

In case anyone wanted two lectures, on subsequent days, the second lecture is at half-price, plus the day's expenses, p

I am enclosing a little literature in case you need it in rounding up another place.

Also, if you know specific individuals which I should address at Univer ities or Museums, particularly in the West, please let me know and I shall write them immediately.

As you can imagine, I await your reply most anxiously so that I know a little where I stand.

And I do hope it can work out, not only for all the obvious reasons, but also because I look forward to meeting the San Francisco people and particularly to seeing you again.

Maya

January 18, 1951

Dear Frank:

I was awfully sorry to have missed the opportunity to talk with you at the more leisurely length we had planned for for the Monday session.

Hope, however, you will not take my defection as affording grounds for holding up on the stuff you were going to send me. Also, what about your coming down here again, as you said, in several weeks; or what was the arrangement you mentioned for Rohauer to show a program of San Francisco films?

Best,

Harold Leonard

318 So. LaPeer Dr.
L.A. 48, Calif.
CRestview 5-4510

TRANS-WORLD FILMS

500 W. Englewood Avenue • Chicago 21, Illinois

January 20, 1951

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, Calif.

Dear Mr. Stauffacher,

I am extremely sorry to be so slow in answering your letter, but I just got back in town. I realize from my own experience that you must be in quite a rush to fill out your program.

We are holding the date of March 16 for LA REGLE DU JEU, pending a check on a previous showing. However, we anticipate no trouble in this connection and will not have to move back to the March 23 date.

We are checking the 35mm distributor in New York for you, to find out whether a San Francisco showing is booked ahead of your date. We doubt very much that there is but will let you know our findings at once.

Our arrangement with the owner requires that we charge 50%. A minimum of $100 against this percentage is required in your situation. We realize your natural distaste for percentage arrangements and the complications of computing the allotments for individual films. This plan of 50% of net is not wholly original with us as the Museum of Modern Art in New York works on a somewhat similar basis per their contracts

Please let us know if the above date is acceptable to you. Wishing you the best of possible successes on your series, I remain

Sincerely yours
Trans-World Films
John A. Summers
John A. Summers.

JAS:m

TRANS-WORLD FILMS

500 W. Englewood Avenue • Chicago 21, Illinois

February 2, 1951

Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher,

I can inform you that March 30, 1951, is alright with us, and that we are holding that date for you. I still can not, however, inform you of the possibility of a 35mm showing. We are trying to find this out, and expect to know shortly, but we still do not have an answer. You can be sure that we will let you know as soon as we can about this. I know exactly how you feel, and I am very sorry that I can't give you an answer now.

Yours Sincerely,
Trans World Films

John A. Summers

John A. Summers

JAS/rl

CONFIRMATION

Date entered Feb 2

Shipping Date Mar 23
AIR EXPRESS fr.Madison

Cur No. 1068

TRANS-WORLD FILMS, Inc.
64 East Jackson Blvd., Rm 900
Chicago 4, Illinois

SOLD TO

THE EXHIBITOR AGREES TO THE FOLLOWING:
1. Each booking is for the renter's own use. The film is not to be subleased.
2. These films will not be televised, shown theatrically, or duplicated in whole or in part under any circumstance without our prior written authorization.
3. No rental cancellations are accepted unless received four working days prior to shipment.
4. Any film torn, broken, or otherwise damaged between the time of shipment to the exhibitor and the time the film is returned to the distributor must be replaced at the exhibitor's expense.

SHIP TO
Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, Calif.

Terms	Your order no.	Ship via	Show date
10 days	Jan 23	AIR EXPRESS PD	Mar 30

Print No.	Description	Amount
This is NOT an invoice. -- Invoice will follow.	LA REGLE DU JEU 50% of net. Minimum .....;	$100

IMPORTANT: Please return PROMPTLY AFTER SHOWING -- insured and prepaid. Additional charge will be made if film is held beyond play date.

ATTENDANCE AND FINANCIAL REPORT

Showing of _____

At (location) _____

On (date) _____

By (name of organization) _____

Attendance was _____

Admission charge (exclusive of tax) _____

Total receipts _____

Total expenses for the showing ..... _____

Total net _____

50% of net _____

Total amount of check inclosed .... _____
(Not to be less than the minimum
of _____)

Signed _____
Treasurer

Signed _____
Organizationofficial Date _____

NOTE: Please attach an itemized statement of your expenses in connection with this specific showing. Return both copies of this form properly filled out and executed.

Feb.17, 1951

John A. Summers
Trans-World Films
500 West Englewood Ave.
Chicago 21, Ill.

Dear Mr. Summers:

Just a note to confirm our booking of LE REGLE DU JEU for March 30. Thank you very much for your cooperation. It is necessary for me to repeat my anxiety however, about its appearance in a local art house before that date. I trust you to letting me know about this if you hear from the N.Y. distributors in the affirmative. I realize that this is a rather peculiar procedure all around, but with such a high rental for a one night showing, this is all I can do.

Most sincerely yours,

Frank Stauffacher

P.S. Do you possess any stills from the picture that I can borrow or buy?

TRANS-WORLD FILMS

500 W. Englewood Avenue • Chicago 21, Illinois

Feb 20, 1951

Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher,

Thanks for your letter of Feb. 17. Unfortunately, we do not have stills from LE REGLE DU JEU. We have been trying to get some ourselves and are still awaiting results.

I realize your anxiety over the local art house situation. We have made inquiry with the New York distributors and have not as yet heard from them.

We seriously doubt that it will play ahead of yours. However, since we have not heard definitely, we'll be willing to lower the minimum to $50.00 should a prior showing hurt yours.

With best wishes for the success of your new series, I remain

Sincerely yours
Trans-World Films

John A. Summers

John A. Summers.

P.S. Please send us several copies of publicity on your series.

TRANS-WORLD FILMS
500 W. Englewood Avenue • Chicago 21, Illinois

March 12, 1951

Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, Calif.

Dear Mr. Stauffacher,

We have just received word that the 35mm version of LE REGLE DU JEU will not be shown ahead of your date. I'm sorry that it has taken so long for us to get this assurance from the 35mm people.

Incidentally, the Documentary Film Group at the University of Chicago recently had a very successful special showing of LE REGLE DU JEU. I feel certain that your showing will be equally successful and attract equal attention.

The print will be shipped air express prepaid from Madison, Wisconsin on March 23. (University of Wisconsin, Bureau of Visual Instruction). It is being shown there March 22. Please check to see that it has been rewound before using. The print is new.

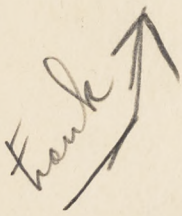
Sincerely yours
TRANS*WORLD FILMS
John A. Summers
John A. Summers

JAS:m

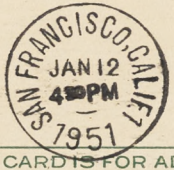
Dear Sirs:

Please put me on your mailing list to receive notices of the Museum's programs of gallery shows, classes, women's programs, movies, etc.

I am particularly interested in early experimental films. Could you give me references as to where I could read up on them, and perhaps see some of the films made or belonging to the Whitney brothers?



Sincerely yours,
Eleanore Micelli
1010 Bush
Balmoral Hotel
San Francisco



THIS SIDE OF CARD IS FOR ADDRESS

Frank

San Francisco Museum of Art
Civic Center
San Francisco

January 21,1951

Eleanore Micelli
Balmoral Hotel
1010 Bush St.
San Francisco

Dear Miss Micelli,

Thank you for your card regarding experimental films.

Outside of articles, occasionally, in film reviews such as the British publications, SIGHT AND SOUND, and SEQUENCE, the only two books devoted exclusively to the experimental film are: Roger Manvell's EXPERIMENT IN THE FILM, and this museum's ART IN CINEMA. Both of these books, along with back issues of the two publications mentioned above, are available for study at the San Francisco Museum of Arts library. Also, both books can be purchased at Paul Elder's.

The Museum is preparing a series of experimental films to be given during April, and you will be notified. The Berkeley Cinema Circle, 1304 Bonita St. Berkeley 9, also put on series of films of this nature. You can rent the films of the Whitney Brothers from Cinema 16, 59 Park Ave., New York 16.

Thank you very much.

Frank Stauffacher

Frank Stauffacher

January 21,1958

Hilary Tjader Harris
9 Tokeneke Drive East
Darien, Conn.

Dear Mr. Harris,

Please pardon my rather long delay in answering your letter of December 1, inquiring about the rental of my film SAUSALITO. I have been away during the early part of the January, and it is only now that I am getting around to answering long overdue correspondence. I hope it is still not too late.

SAUSALITO can be available to you on Friday, March 16. I am enclosing several sheets of other films more or less in the experimental category that you may be interested in. The rental prices have been lowered this year, as you will note.

Thank you most sincerely for your kind remarks about SAUSALITO. It was a somewhat crude experiment in film language, but technical deficiencies in film experiment are not our major concern. If it conveyed anything at all, I am very gratified. Thank you again for your interest.

Sincerely yours,

Frank Stauffacher

January 21, 1951

Al Hemsing
Textile Worker's Union
99 University Place
New York, N.Y.

Dear Mr. Hemsing,

I'm in the process of preparing a series of documentaries - documentary films - for showing at this museum, and concurrently, for showing at the University of California. In casting around for suitable material I learned, through Amos Vogel of Cinema 16, that you had a print of Huston's BATTLE OF SAN PIETRO.

What possible chance would there be for showing this film on these two occasions? I know it is a very rare item, but I would be willing to pay any kind of a premium, within reason, for including it. Let me know.

Most sincerely yours,

Frank Stauffacher

January 23,1951

John A. Summers
Trans-World Films
500 W.Englewood Ave.
Chicago 21, Ill.

Dear Mr. Summers,

Thank you for your quick response to my wire, in connection with REGLE DU JEU. It is perhaps unfortunate that I have been forced to put the whole film series forward a couple of weeks, which makes my earliest date for that film March 30. The remaining three dates are April 6, 13, and 20. But under the circumstances I was hoping that the first night, March 30, could be occupied by REGLE DU JEU. If that date is okay with you, then you can consider it confirmed by me.

I am still worried, however, about a possible previous booking of that film in a local 35mm house. I repeat, it will be of absolutely no value to my series if it pops up before the March 30 date, elsewhere in this area. My showing of it for one night, on a series of films, can hardly make a dent in its later showing commercially. But if has already been shown commercially, it ceases to be a drawing title altogether for me. I appreciate your investigating this, as you mentioned, and I trust you to let me know the score, since the rental fee is very high and I can only afford to pay it under the above conditions.

Thank you again, and please let me know if the March 30 date is okay,and if I am clear in announcing its having been booked.

Most sincerely,

Frank Stauffacher

January 23,1951

Arch Lauterer
Mills College
Oakland 13, Calif.

Dear Mr. Lauterer,

In response to a letter from Miss Beverly Birkmeyer, I am enclosing a list of short experimental films we do have here at the Museum available for rental. You may disregard the fees printed thereon, as they have been somewhat lowered this year, and a fair arrangement could be made to meet your conditions. If you are interested in planning one or more film showings of this kind of material, I may be able to suggest other sources in addition.

Sincerely,

Frank Stauffacher

Frank Stauffacher

January 23,1951

Hugo Weber
Institute of Design
632 N.Dearborn St.
Chicago, Ill.

Dear Mr. Weber,

Do you remember the dinner at Pisa's at which time you wrote down a number of names of students who had made experimental films at the Institute? I am in the throes of preparing a new series, and I found the list in my wallet. It is as follows: Harry Callahan, "Movements" ; Eugene Dana, "Meeting Tonight"; and Richard Filigowski(?), "Hearts and Arrows". Could you let me know how I can get in touch with these people, how I can see the films?

Best to you; will be glad to hear from you.

Most sincerely,

Frank Stauffacher

January 24,1951

Margareta Akermark
Museum of Modern Art Film Library
11 West 53rd St.
New York 19, N.Y.

Dear Miss Akermark,

Series Seven of the Art in Cinema routine is coming up again in April, as last year, both here at the museum and at Berkeley for the University. And again I am hoping to get certain 35mm items to show at Berkeley.

However, at the museum I'd like to show Pudovkin's MOTHER, 16mm., if it is still possible to book it for any of these dates: April 6, 13, or 20. Let me know if this can be done at your earliest convenience so that I can then adjust the rest of my selections to it.

At Berkeley: All on 35mm. What possibility is there for my showing LE PERLE, ST.LOUIS BLUES and LE PECHE A LA BALEINE? I do not find them listed in your circulating catalogues, only on your programs. Does this indicate they can't be rented out? (not even to an old venerable film society such as ours?)! My Berkeley dates are: April 3, 17, and May 8 and 22.

Would it be possible to have TRIUMPH OF THE WILL, for April 17, without the three other films listed with it? (35mm)

ARSENAL (35mm) for May 8 ?

MUSICAL POSTER #1 (35mm) Len Lye, for any of those dates?

The perennial question: Do you have anything new - such as that wonderful BAMBINI IN CITTA, or BARBONI? that you sent me last year in lieu of the withdrawn Emmer films?

Sincerely yours, and with kindest personal regards,

Frank Stauffacher

January 24, 1951

CONFIRMATION AND CONTRACT

PLEASE SIGN ORIGINAL AND RETURN IMMEDIATELY - HOLD DUPLICATE FOR YOUR RECORDS

TITLE	RENTAL PERIOD	TYPE OF RENTAL	PRICE
The World of Paul Delvaux	March 30		$25.00
Aubervilliers	April 6		20.00
Shipyard	"		14.00
The Tear, and others	"		12.00
Lafcadio	April 13		15.00
Elizabeth	"		15.00
Escape	"		13.00
Room Studies			11.00
			125.00

I AGREE

To show these films for my own exclusive use; not to loan, sublease or exchange them.

Not to duplicate or copy or part with possession of any print, and not to use any print for television or for showings in a regular motion picture theatre.

To pay all rental charges C.O.D. ??

To pay all shipping charges both ways; to return films on the morning after scheduled showing by prepaid Railway Express. (Cinema 16 reserves the right to charge 50% of the regular rental fee for any additional day these films are kept without authorization.)

To let only qualified personnel handle and project them on a 16mm sound projector in good order, using ordinary care in doing so.

To return films in their original cases and on their original reels.

To pay the cost of repair or replacement in the event any print is lost, stolen, destroyed or damaged while in my possession.

To state in all publicity releases or public announcements (if this is a semi-theatrical showing or showing before a group) that films were procured from and are being exhibited under the auspices of Cinema 16, New York; and to send Cinema 16 a sample of publicity to this effect.

(Prints will reach you on or before day of show)

"Agreed To"

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

_____

Date: _____

return to:
CINEMA 16
59 Park Ave.
New York 16, N. Y. MUrray Hill 9-7288

EMIL RIEVE
General President

GEORGE BALDANZI
Executive Vice-President

WILLIAM POLLOCK
General Sec'y-Treas.

TEXTILE WORKERS UNION OF AMERICA

Affiliate of the Congress of Industrial Organizations

99 UNIVERSITY PLACE NEW YORK 3, N. Y.

ORegon 3-1400

EDUCATION & PUBLICITY DEPARTMENT

OFFICIAL PUBLICATION TEXTILE LABOR

January 24, 1951

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

With reference to "Battle of San Pietro," requested in your letter of January 21, there is no reason to pay a premium rental. We shall be glad to book this film for your use at our normal $3.00 rental per showing. Please let me know the exact dates of your showings.

My own film, UNION AT WORK, recently produced for TWUA, is hardly a classic, filmicly speaking. But film societies at CCNY, Fordham and a number of other Colleges have shown it. It is one of the very few documentaries about labor. Enclosed is a guide and some comments on the film. Rental is $4.00. Also of possible interest to you in the labor field is the professionally acted, studio-produced ILGWU feature WITH THESE HANDS. Rental is $15, running time, 50 minutes. You can also book this film from our library. These two films complement each other nicely, being quite different in treatment and subject matter.

Sincerely yours,

Albert Hemsing

Albert Hemsing, Director
Film Division

ah/b
enc

cinema 16 inc.

exhibition and distribution of
documentary and experimental films

1/25/51

Dear Frank:

due to a change in our programming

The contracts are enclosed. April 13 is impossible for ROOMSTUDIES as we are scheduled to show the only print in NY at the same time. You could show it on March 30 or April 6, but it would have to be returned by air. Put correct date on contract you are returning.

The rates shown are the regular rates for group, semi theatrical showing such as yours. Frankly, our expenses in getting these films were terrific (including customs, transportation) and if we want to continue bringing such films over, we have to recoup these expenses. This explains the rates. However, I want to cooperate with you completely, so if you feel that there is any problem, let me know.

Are COD shipments OK or do you want to be billed?

Yours,

59 park avenue, new york 16, n. y. • mu 9-7288 mu 9-7298

SOCIETY OF CINEMA ARTS

"DEVOTED TO THE PRESERVATION OF FILM ART"

OFFICE ADDRESS
858½ HILLDALE AVENUE
HOLLYWOOD 46, CALIF.
CRestview 5-3811

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HOLLYWOOD, CALIF.

PAT O'MALLEY
(Actor-Film Historian)
HOLLYWOOD, CALIF.

JOHN MESCAL
(Cinematographer)
CULVER CITY, CALIF.

J. K. CRISWELL
(KFWB Radio Star)
HOLLYWOOD, CALIF.

Jan.26,1951

Dear Frank:

INTROSPECTION was shipped to you today by parcel post special delivery.Thank you for sending it and for being so prompt.If you will let me know the rental fee I shall send it on to you.

I can get you MONSTERS OF THE MOON and ROCK FLIGHT TO THE MOON for $12.00 for both. The running time is approx.15 min. You can book TRIP TO THE SKY from Ideal Pictures in Oakland.

I now own the only known print of THE BRIDGE or ,also released as THE SPY which was a first experimental film by Charles Vidor(now a top flight Hollywood director).It used an interesting technique of flash forward of the thoughts of a man doomed to die.There is no dialogue-just music and sound effects. There is quite abit about this film in Roger Manvell's book "Experiment in the Film" on pages 125 & 126.Look it up as it gives you all the facts.The rental is $7.50. It is based on a story by Ambrose Bierce.

SUNRISE runs about 13min. at sound speed.I am cutting in titles which explains exactly what is going on.It has continuity,but it just contains the most famous scenes from the film.Rental $9.00.

I intend to run THE CIRCUS around May 21st. I could arrange to let you have it if you can play it near this date.I don't know what the rental will be,but I assume it will be about $20.00.It is 7 reels

PICCADILLY would be $30.00 (35mm) and it is 9 reels in perfect shape.

I do not want any money for your use of THE KISS with Greta Garbo.I will merely usepsome of your films in exchange.

The date for the full program of films from the San Francisco Museum of Art is APRIL 10.I want FALL OF THE HOUSE OF USHER,DIMINISHED IRIS,BLACK,Whit & GREY, SAUSOLITO & Zigzag, and about 5 others from Frisco.Is the date alright?

I would like to have Maya Deren in a lecture here in late April but, she wants too much money unless she gets at least two dates here. Would you like to have her on April 27th in a lecture plus her 5 films? You will probably receive a letter from her shortly about this. I will take her April 26th, if you could use her April 27th. What do you think?

I am getting a print of Carl Dreyer's VAMPYR in 35mm, however, it will be September before I could let you us it. I want to make a 16mm print on it.

I talked to Leon Shamroy about THE LAST MOMENT but he doesn't have a print nor does he know who have one. He said he's been seaching for it 15 years.

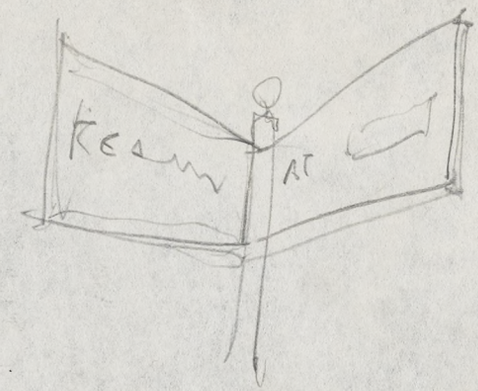
I am getting many other interesting films soon. I shall keep in touch with you.

Let me know immediately about the April 10th date for the San Francisco program and about the films which I shall have on it. Also about Maya Deren.

Looking forward to your prompt reply,

with best regards,

Raymond Rohauer



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BOMBAY, INDIA

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UNIVERSAL CITY, CALIF.

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(Conductor-Composer)
LOS ANGELES, CALIF.

SYD CASSYD
(Film World Mag.)
HOLLYWOOD, CALIF.

PAT O'MALLEY
(Actor-Film Historian)
HOLLYWOOD, CALIF.

JOHN MESCAL
(Cinematographer)
CULVER CITY, CALIF.

J. K. CRISWELL
(KFWB Radio Star)
HOLLYWOOD, CALIF.

Feb.15/51

Dear Frank:

Please----- please----- answer my letters My program has to go to the press FEBRUARY 21st. and I don't have your confirmation /or list of films for my San Francisco program for APRIL 11th.

All of my other programs are set, except yours. I thought that this time I was not going to work against a deadline--- and here I am, still trying to get an answer out of you.

I will be stuck in any case --that is-- if I don't hear from you in time and/orif you tell me I can't do it because I won't be able to substitute at that late hour.

In fact, my entire program will go to the printer on Monday Feb.19th. Your copy will be left blank, and inserted at the last minute.

You know I am relying on you. I don't think I have to remind you how difficult these things are.

Raymond

P.S. I want to save the last-minute expense of telegrams.

Feb.16,1951

Dear Raymond,

You can have BLACK, WHITE AND GRAY, SAUSALITO, ZIGZAG, and any other of the films that are listed on the enclosed listing. I also will get Booth's DIMINISHED IRIS. There is nothing new finished, but by the time April is over, there will be quite a startling number of new things from this city. Too bad you can't hold up on your San Francisco group until sometime in May or after.

I forgot. There will be one new item for you available on April 10. It is a 12 minute film I have made for the museum - just finished it - to be used as a television film on the Museum's new TV program every three weeks; that is, the film will only be used once, of course. Then we hope to circulate it as a film. It is nothing more than a gallery tour on the sculptor, Jacques Lipschitz. But it is quite experimental in that it tries to keep an energetic visual progression, aimed at holding the interest of TV audiences on the subject of a modern sculptor. The camera moves from one piece to another fluidly, examining the works from all angles, cutting to references freely, while the narrator explains in simple terms what it all about. I think it should prove interesting as a part of a program of experimental films. The name of it is, of course, JACQUES LIPSCHITZ.

I have not been able to make up my mind about what films I want from you, or on what date. This is reasonably sure, however: PICADILLY for May 22. Let me ask you a question. Do you think that Dupont would consent to come to San Francsico - it would be at Berkeley, actually - in order to speak about the film? You know him. Would you ask him for me? Also, do you not think it wise for me to show THE CIRCUS at some date in April rather than close to your show date of the 21st of May? My Museum Series goes like this: March 30, April 6, 13, 20, and 27. My Berkeley showings will be: April 3, 17, and May 8, 22. But I would like to have the Chaplin at the museum (I assume it is on 16mm. If not, then I'd like to show it on the Berkeley Series where we have both 16 and 35mm). Let me know these things. About the Garbo, I still am undecided on a date, but want to show it.

However, the one sure booking from you, outside of the above [illegible]ations, is THE BRIDGE or THE SPY, by Charles Vidor, for the [illegible]ng of April 20. Okay?

[illegible]'ve been late - as usual. I promise to answer immediately [illegible].

SAN FRANCISCO, CALIF.
FEB 8
11 30 AM
1951

PRIVATE MAILING CARD

Mr. Frank Stauffacher
547 Sansome St.
San Francisco

Jane Hohfeld • 2108 Broadway • San Francisco, 15

Feb. 5, 1951

Dear Mr. Stauffacher,

I have had difficulty reaching you by phone, so will drop you a word to say that we have received Clarence Laughlin's article on Still photography and would like to have yours within the next few weeks so that the two articles can appear in BERKELEY. I will be out of town for about a month so you can communicate directly with Jim Schevill

Sincerely
Jane Hohfeld

Dear Frank: Nice to hear from you. Hope you get the Gugemheim. I've been busy making educational and documentary films. Made six last year. (also some tv commercials which I've abandoned) Two of my films might interest you for the museum showings. Lincoln Speaks at Gettsyburg (in collaboration with Paul Falkenberg). This was made with drgs by Winslow Homer, Thomas Nash and other contemporaries of Linclon. My most recent film: The RAVEN by Edgar A. Poe. based on the engravings of Gustave Dore from his bible series, Paradise lost, etc. Am planning a feature film on Poe. In the works. I also have four reels of an experimental film (no sound as yet) called CASE HISTORY. When you get to N.Y. drop in at the studio. 41 west 47 st. Dont come on Monday or Wed, afternoon as I conduct a production course at City College those afternoons. My best

Lewis

LEWIS JACOBS
41 W. 47th ST. - N. Y. C.

NEW YORK, N.Y. FEB 5 2-PM 1951

THIS SIDE OF CARD IS FOR ADDRESS

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2
California

LEWIS JACOBS
41 W. 47th ST. • N.Y.C.

Dear Frank:

I'll do what I can. I'll get to N.Y. Drop in at above address. Studio ——— Love

January 26,1951

Maya Deren
61 Morton Street
New York 14, N.Y.

Dear Maya,

I am terribly sorry that this answer is not as fastly returned to you as you asked. To be frank, my days are in a massive turmoil, what with trying to carry on two business ventures, and planning two film series, one here and one at the University of California. I have no regular hours here at the museum, but usually come in Saturdays and Sundays, and sometimes nights. And last week I was in L.A.

It has taken me a couple of days to try and figure out a way to include your lecture on our series which is coming up, as a matter of fact, at the end of March. The four dates are March 30, April 6, 13, and 20. I still cannot decide what to do since I have already filled the four nights with new material. However, at the University of California, the dates are not filled, and you could be booked there easily. This is bad, though, in regard to Hank Krivetsky and his group, as it certainly would not be propitious to have you twice, so close together, on different film societies. I have tried to get in touch with him about this matter, but he hasn't returned from N.Y. yet.

To return to the series here at the museum, if I can alter the scheduled films satisfactorily - which I am trying to do, - we could have you on April 20 - the last night of the series. But the difficulty here is that Harry Smith has been working on a three dimensional film to be ready that night, and he is going to need all the time up to then for completion. What can be done? I would love to have you speak on the 20th, but it looks as if you would have to share the program with Smith's venture. The preceding program, on April 13, has been earmarked for Broughton's new film, and since he is working on a schedule, a deadline for completing it, that can't be moved earlier either.

There is only one possibility that seems without difficulties, and that is to addaanother evening to the series, perhaps April 27. This I have not had okayed yet. The rest of the activities at the museum are out of my jurisdiction, and since they are numerous, they will have to make changes on their schedule.

Why don't you plan on coming as it stands now? In all probability we can make a night for you during the week of April 20 - 27. If I can't work it out, you can still be ahead with Krivetsky's group, and those in L.A. and Oregon. As for Oakland, I have not been successful with any group there at all. But there is a good possibility that you could find a date at Stanford. What stops most groups is the cost.

I will have to know for my own sake very soon, as I want to get the announcements printed before the 15th of April. So as soon as I can get it straigthened out, I'll let you know immediately. I do hope we can work something out, as I would be proud to include you on the series, and could enjoy very much seeing you again.

I think we can work something out - as a final word. I'm sorry to have to leave it at this for the moment, but I assure you, it is all I can do.

MAYA DEREN 61 MORTON STREET NEW YORK 14, N Y.

January 30, 1951

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, Calif.

Dear Mr. Stauffacher:

Since she is so involved in her book at this moment, Miss Deren has asked that I answer your long letter and to thank you for it. She wants you to know that she will be glad to do anything she can to work something out.

The problem is that there must be three bookings in California in order that the tour can work, and that they must be spaced close together, since she cannot afford a long absence from New York, and also since living away from home is so expensive that any long wait over consumes the lecture fee money, which as you are already aware, is not very much.

As far as Berkeley is concerned, Hank Krivetsky was quite aware that the University of California would, if it could be arranged, be better for Miss Deren than his group. If it came to an alternative choice--that is, if the University of California would notwant her if he took her--then, it was better to go to the University. He committed himself and his group, so that we could be certain of at least one thing in Berkeley, but Miss Deren feels that he would relinquish his booking to the University if it's booking demanded that. On the other hand, it has often happened that a first lecture actually stimulates an interest in a second one, both from the point of publicity and word of mouth. Miss Deren is a lively lecturer and makes a very personable appearance which is not always expected, but is talked about afterwards. She has several times been booked for two lectures in the same institution, and the second seems to have gained audience, rather than lost it; so that perhaps it could be arranged that both of these take place and that a certain consession in fee could be estimated, under this condition to Krivetsky's group, if his date followed the University.

Anyway, the more bookings there are, the smaller the transportation share of each one. The Hollywood group has asked for April 27, and in terms of the itinerary, this would be very convenient. If you could possibly manage to schedule an evening before the 27th, that would be best. If, however, this date is the best one for you, Miss Deren feels that her first loyalty is to you, both from the point of precedence and preference, and we should try to work out some other arrangement for Hollywood. The 24th or 25th would be fine for us, if you could manage a lecture then. We could send you all sorts of material and help think up publicity angles enough to warrant an extra session of the series, apart from its regular schedule. In a certain sense, it would be easier to get publicity on the basis that it was a special presentation.

Incidentally, Miss Deren asks that you count her in on the audience at Mr. Smith's three dimensional film on the 20th. As far as she is concerned, she would be quite willing to share a program with him, except that she thinks a venture such as his would require an entire evening, and her own program usually lasts well into the night, because of the liveliness of the discussion. April 13th is out of the question, since that is too early.

You mention having tried Oakland, and speak of a good possibility at Stanford, but we are not quite sure whether we should contact them also, and above all, we do not know whom you would want us to write to. Please let us know immediately. A friend of Miss Deren feels that a friend of his in the Art Department of San Francisco State College, John Gutmann, would be interested and helpful in organizing a possible booking there. We are writing him today. If you are making the contact also, perhaps it would work out.

Miss Deren feels sure that somehow it can all be arranged and is planning on it. Her primary interest in coming to the Coast is the San Francisco group, so please feel assured that you have precedence and that we shall be as cooperative as possible in working it out with you.

Thank you again for your efforts, and we await further word from you.

Sincerely yours,

Anne Dubs

Anne Dubs
Assistant

Hope this all works out!

Maya

February 1, 1951

CONFIRMATION AND CONTRACT

PLEASE SIGN ORIGINAL AND RETURN IMMEDIATELY - HOLD DUPLICATE FOR YOUR RECORDS

TITLE	RENTAL PERIOD	TYPE OF RENTAL	PRICE
SANG DES BETES	April 3		$40.00
THIS DAY	April 17		15.00
ROOM STUDIES*	April 20		11.00

*Room Studies was deleted from the Jan 24th contract and is here entered.

I AGREE

To show these films for my own exclusive use; not to loan, sublease or exchange them.

Not to duplicate or copy or part with possession of any print, and not to use any print for television or for showings in a regular motion picture theatre.

To pay all rental charges ~~C.O.D.~~ upon receipt of invoice.

To pay all shipping charges both ways; to return films on the morning after scheduled showing by prepaid Railway Express. (Cinema 16 reserves the right to charge 50% of the regular rental fee for any additional day these films are kept without authorization.)

To let only qualified personnel handle and project them on a 16mm sound projector in good order, using ordinary care in doing so.

To return films in their original cases and on their original reels.

To pay the cost of repair or replacement in the event any print is lost, stolen, destroyed or damaged while in my possession.

To state in all publicity releases or public announcements (if this is a semi-theatrical showing or showing before a group) that films were procured from and are being exhibited under the auspices of Cinema 16, New York; and to send Cinema 16 a sample of publicity to this effect.

(Prints will reach you on or before day of show)

"Agreed To"

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

_____

Date: _____

return to:
CINEMA 16
59 Park Ave.
New York 16, N. Y.

MUrray Hill 9-7288

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

FILM LIBRARY
IRIS BARRY, DIRECTOR

February 2, 1951

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

Thank you for your letter of January 24.

No 16mm
Chaos Boys

We have tentatively reserved MOTHER for the Museum on April 6, but on the 35mm items we are not so lucky. Only ARSENAL (May 8), and ST LOUIS BLUES (any date you wish it)can be made available. We do not have permission to circulate LA PERLE, LA PECHE A LA BALEINE and MUSICAL POSTER. Additions to the collection are sadly lacking. NIGHT MUST FALL (35mm only) has recently been acquired. And the new film on Calder, WORKS OF CALDER (16mm only); for your information I am enclosing a press release describing this film. Rental is $15, and it is a very good film.

If,however,you have any other 35mm suggestions please let me know and we will do our utmost to make up a good program for you.

As for TRIUMPH OF THE WILL this film can only be made available for colleges and universities making a special study of propaganda methods. This ruling has been requested by the U.S.Government and we cannot make exceptions. Sorry.

With best regards,

sincerely yours,

Margareta Akermark

Margareta Akermark
Circulation Director

Febuaray 23,1951

Margareta Akermark
Museum of Modern Art Film Library
11 West 53rd Street
New York 19, N.Y.

Dear Miss Akermark,

Thank you for your letter of Janurary 24. I would like to confirm, then, the following bookings:

MOTHER (16mm.) for museum - April 6.(omit CHESS FEVER, if possible)

ST. LOUIS BLUES (35mm.) for Berekely - April 3.

In addition, I would like to request the following items, if available:

THE BILO (35mm.) for Berkeley - April 17.

DANCE CONTEST IN ESIRA (35mm.) for Berkeley - April 17.

EASTER ISLAND (35mm.) for Berkeley - April 17.

GLEN FALLS SEQUENCE (16mm.) for Berkeley - April 3.
(Buster Keaton)
THE GENERAL/(16mm. if possible, 35mm. if not) - for
Berkeley - May 8.

My intention to show Dovjhenko's ARSENAL at Berkeley has been frowned upon by the Board of Regents. I should say, definitely rejected, in fact. So we must strike that off the list. I should have known. It is somewhat of a disappointment to me, also, to know that other sources have thwarted my desire to show TRIUMPH OF THE WILL. What are we coming to?

I am enclosing a special delivery stamp in order to expedite a reply because both Berkeley and this museum will be needing the confirmed titles for their announcements very, very shortly.

Thank you so much, and I do appreciate your continued cooperation.

Most sincerely yours,

Frank Stauffacher

P.S. I almost forgot: I would like to ask booking on the new Calder film for May 8.
Mr. Schoener, our curator, has asked me to ask you if any of your films available for non-sponsored television broadcast. I told him that I doubt it

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

FILM LIBRARY
IRIS BARRY, DIRECTOR

February 26, 1951

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

We are out of luck with your April 17 program - neither THE BILO, nor DANCE CONTEST will be available on this date. Could you use them in May? or is that too late?

We have tentatively reserved all the other films you listed. Sorry, no. GLENS FALLS SEQUENCE will not be available April 3. And THE GENERAL will have to be on 35mm. WORKS OF CALDER (16mm) will be available on May 8.

None of our films can ever be used for television, whether the shows are sponsored or not.

I am really sorry that you are having so much trouble with the schedule and I only hope that you will hit on some titles that will be free on your open dates.

Sincerely yours,

Margareta Akermark
Circulation Director

airmail
spec. del.

P.S. Everybody tells me that IMAGES MEDIEVALES is out of this world - which is saying a lot about any film. Have you heard about it? It is available from A.F. 2 reels - color. In French.

March 2,1951

Margareta Akermark
The Museum of Modern Art Film Library
11 West 53rd Street
New York 19, N.Y.

Dear Miss Akermark:

I appreciated your prompt reply to my last letter. You say that both THE BILO and DANCE CONTEST are not available for Berkeley on April 17, but would be in May. The last program of the Berkeley series is May 22. Could I then have them for that date?

Please do me a favor and save me writing a separate letter to Miss DeRosa about whatever stills she might have for the films I'm using: THE GENERAL; MOTHER; EASTER ISLAND. I don't suppose that you would have any for the rest - ST. LOUIS BLUES; BILO; DANCE CONTEST.

Thanks again very much.

Frank Stauffacher

Ridgefield, Connecticut, Febr.3, 1951

Dear Frank:

I am using a weekend in the country to tell you about the films I saw at the College Art Conference in Washington. Among those new to me were:

a very poor film on Rubens which suffered mostly from a trite and banal commentary that tried to be "popular" at all cost. It is much too long - full length - and is not worth showing, I think.

an incredible picture called "The World of Paul Delvaux" which should become a standard feature at the closing of all and every businessmen's convention. It is a 20 minute display of bossoms, navels and abdomens of women, with a lonely naked male anatomy thrown in every now and then. What this has to do with art is totally beyond me, but it certainly had its effect on the predominantly male audience. Som if you think the deplorable state of virility in the Bay Region needs a shot - not in the arm - this would be the thing to show. Besides: it would delight Gordon Onslow-Ford.

The really magnificent experiences were:

Lascaux, Cradle of man's art
and
Images Medievales

The first is an excellent sober and skillful recording of the rock paintings in the Lascaux caves, and the second a very amusing combination of late gothic book illumination which gives a fine and beautifully colored record of medieval living. These two films are highly worthwhile.

The tragedy was that they were preceeded by a 40 minute yak-yak by one George Amberg, in charge of films at the Museum of Modern Art. His emptiness and boring pretentiousness so far outdid the usual modicum of boredom at a Convention that the audience violently protested by interrupting him time and again with clapping and foot scraping. But he must have the skin of a dynosaure. He simply went on, and by the time the films were shown, half of the audience had left in protest. But in order to get the two films mentioned above, you'll have to write to him or to AF Films.

I hope to be able to catch a plane back from Chicago on February 19 which leaves there at 4 in the afternoon and should get into San Francisco from Los Angeles at - shocks, I just realized I do not have the TWA timetable with me here in the country. Well, it is an American Airlines flight from Los Angeles coming in at 12.45 approx midnight, I guess. It will leave me only somewhat less than an hour to get in Chicago from my last lecture to the airport, but I hope I can make it. If I do I would be grateful if you could call for me, or - if you can't make it - if you would ask Metal to call for me, at the airport. If I see that I can't make the afternoon plane in Chicago - which would be the case if the

streets are too icy for fast driving, then I'll send you a wire to 802 Montgomery Street . Since there is a 3 hour time difference it would reach you in time.

I hope tha car works fine and you have fun with it.
My best to you and Bobby,

My address until February February 9 is
c/ o Harper Brothers Art Book Department 49 East 33rd St. New York
and until February 14 c/o Gropius Baker Bridge Road, South Lincoln, Mass

In that case I'd have to take a direct TWA plane from Chicago to S.Fr. which gets in at about 5.30 in the morning. I would not want you or Metal there that early, and I'll take a limousine to townand a cab home; and you bring the car sometime before 12 o'clock.

Febuary 8,1951

Dear Harold,

Please excuse my almost inexusable delay in sending you material, or in even following up our meeting with a note. It has been due entirely to my work which has kept me terribly busy. However, whenever I have had a chance, I've been gathering up notes and items for you, and here they are. And now that I'm trying to get together new films for our forthcoming seventh series in April, I can find time to try and help you in any way you might want. I have written to Cinema 16 about Peterson's films, and he replies that I can use all of them to show you at any time arranged. Now I have hopes of coming down to Hollywood within a few weeks, but I can't be sure. I think the best thing for me to do is to have Vogel send the films to me right now, and I'll bring them down whenever I find it possible to come - after first letting you know the date, of course.

I've enclosed a number of program notes that we always compile for each program. The information in them is not as conclusive as it could be, but they do provide a geheral informational plug. I think one of the mistakes of our book "Art in Cinema" was that we printed such program notes without trying to augment them, or correct them, and there they remained with their errors and limitations, displaying for all to see,our naivete. Yet even so, I think it was worth publishing, and it is continually amazing to me how steadily it sells. We can now say that the little book has found its way into every country in the world, since just last week came an order for ten copies,from Moscow.

I just don't know how much information you will want on the history of our organization, and the main line of thought behind it. I will try to give you a brief account. At first, back in 1946, we actually concieved of a series of films displaying the work of artsists in the film medium - just exactly a literal interpretation of the name Art in Cinema. However, this project soon fell by the wayside because it showed itself to be extremely limited, and having little value except as a novelty. Instead, and with the good help of Jay Leyda, we organized a series of films built around the history of the avant-garde. Naturally we were sceptical of public response, particularaly when we found ourselves committed to five or six hundred dollars worth of film rentals, including both 35mm and 16mm. I say we. A colleague of mine named Richard Foster, a business management consultant, of all things, and myself are the we, or were - as he has long since dropped out, and I carry the organization entirely alone, except for the Help of the museum in certain clerical matters, bookeeping, projection, etc.

This first series, in 1946, was a tremendous success, and enabled us to financially help certain individual film makers. The fact that we could offer large sums to sincere experimentation gave an impetus to the experimental movement - if it can be said that there was a movement at that time. I think that herein lies

the unique value of "Art in Cinema". It provided a truly non-commercial show window for films of this kind, and it could afford to offer certain kinds of financial help. This was apparently unprecedented, and without a doubt, brought together the strings and leads of scattered individuals interested in this medium, and created what might be called an "experimental movement ". Without seeming presumptuous it is safe to assume that Art in Cinema was resonsible for what Lewis Jacobs terms a post-war movement in experimental film in this country. It would be silly to claim that there would not have been a movement if Art in Cinema had never existed , because the desire to make these small individual films was present in the character of the climate. But we did give the thing an impetus and a form - and unwittingly. Another point is that practically all of the film societies dealing in this kind of film were started after our Art in Cinema, and with our advice - particularly Cinema 16. It does rankle me sometimes when I see that organization taking credit for being the first to assemble and issue experimental films in this country. That is a direct untruth, as I have in my files a mass of correspondence from Amos Vogel before he began Cinema 16, in which he asked the source of every film we showed, and the financial setup of our organization. This information was gladly given to him as a further extension of our work - and he most certainly did well by it. However, credit where credit is due. Cinema 16 can rightly claim to be the first commercial venture - and probably the only successful commercial venture in experimental films.

As I get into this, I see that it might be just as well for me to include with the material I am sending, a paper that I prepared last year as an application for a Guggenheim Fellowship for writing a larger and better book on the experimental film. It will give you a pretty clear idea of the whole motive behind my work. Granted, there is a kind of confusion of terms, and I don't think any of us care very much for the term "experimental films", but there just doesn't seem to be any better way of designating the subject at the present time. I do believe, however, that a great deal of development in film expression can eventually come out of these meaningless - or seeming meaningless- little films. Some thirty-five films have already been produced as a direct result of our activity in general. A number of us have found our way into more commercial aspects of the film just through our education and participation in Art in Cinema. Could not some of us eventually find our way into more final production? It was from just such unfetterd, experimental schools that the great French directors came. Such schooling has never existed in this country. But with the gradual breaking up of the old hackneyed methods that have existed in Hollywood from the early days, and the more turbulent animosity towards Hollywood on the part of the public, it may be that we can find our respective places as more legitimate producers. I am thinking here of just exactly what happened to Sidney Peterson in being given unlimited funds to start a small producing organization in Seattle. What may come out of this particular company is another matter, but the fact is that the entire thing preceeded on a small, modest way, free from Hollywood, and with the possibility of creating a film as good as Hollywood could do, and perhaps better.

All of this is, of course, supposition. But I want to bring it up in order to point out that there has been behind our putting on of film showings, and making of films, a more than diletante approach and aim. The title "Art in Cinema" is rather unfortunate; it suggests the most precious , the most rarified, and the most open-to-attack sort of cinematic playing around. But the title stuck because our work quickly became known by it, although I am well aware of its pretentious connotations, and I often shudder. You brought up the point yourself at our conversation, and I want to make haste to make it clear that we are not as arty

as our title sounds.

I've checked all of the films produced directly for our showings, or under their influence or stimulation. Also I've checked program notes for them on the program note sheets. There are some others that were included after it was too late to have notes for them, and a few of the films were shown only once and then hastily withdrawn, and never seen again. Peterson's AH, NURTURE is one of these.

Broughton and Kermit Sheets have been working full-time on a production that was originally supposed to be a single film containing six apperate sections, visualizations of six of his poems in his book called "Musical Chairs". But they found each sequence took over on its own, so that now they find themselves with six films; only under the circumstances, they will have to boil it all down to four films in order to have them finished in time for our April series. I have a great deal of faith in these productions, and also in Harry Smith's new venture, a three-dimensional abstract film. I am planning to have my own film on San Francisco if I can ever break away from the hundred little duties that are part of putting on the series, earning a living at making television spots, and finishing up a film for our museum on Jaques Lipschitz, the sculptor. Josephine Booth won a Bender award last year for making dance films. She has been down in the Mojhave Desert shooting the footage on several. Although her film DIMINISHED IRIS was not much of a success on our last series, she will probably do well, as she has great determination, together with funds and all the time in the world.

I realize this material is quite rambling and inadequate, but I think it might help you in a general way, so that you would have some specific questions when I come down with the Peterson films, and any others I can gather up. Regarding Rohauser, he has asked for some of the films for showing during April, but they will be most of the titles he has already shown. I don't think anything new will be ready by then.

I plunged into this subject so immediately at the beginning of this letter that I did not get to tell you how happy both my wife and I were to meet you, and how sorry I was to hear that you had become under the weather around the first of the year. I do hope that you have been feeling better. And I do hope that I can get down there within a few weeks.

With best wishes, and thank you again so much for your interest.

4005 - 15th Ave., N. E. #703
Seattle 5, Washington

February 9, 1951

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco, California.

Dear Frank:

Could we please book your print of MARSAILLES for showing on May 6th, 1951. Please let me know if this is available on that date and the rental price.

Have you had any series of films at the Museum since the summer - I would like to see a copy of the program if so.

Sincerely yours,

Barbara

Barbara Kennedy

Ans.

Feb. 17,1951

Dear Barbara,

In answer to your letter of Feb 9 - MARSEILLES will be available for your showing on May 6th. Mrs. Moholy-Nagy has been asking $10.00 rental for it, but we are dropping the fee to $6.00 this year. I'm enclosing the other titles we have in case you're interested. There will be some additions. I have just finished a short film for the museum on Jacques Lipschitz, the sculptor, which I think will be rather interesting.

I have had no showings since last Spring other than a special night of AI-YE, the announcement of which I am enclosing. I've been very busy for the last six months doing such strange tasks as television commercials on film, etc. But a new Art in Cinema program will take place this coming April. If you can suggest anything new from your library, would appreciate it.

Experimental film production here has taken a spurt with the start of the new year. San Francisco might once again justify its old fame as a center of such activity - even with Sidney Peterson lacking!

It was good to hear from you. When can you come down again?

Are you having Maya Deren this coming April? She is trying to cook up a lecture tour to the West. Her fee is exorbitant. I can't quite see it, but I'm toying with it.

Best wishes,

4005 - 15th Ave., N. E. #703
Seattle 5, Washington

February 20, 1951

Dear Frank:

Thank you so much for your letter of the 17th confirming our booking of MARSEILLES for May 6th, 1951. Will you please send the bill at the appropriate time to:

Mr. Robert Miller
3219 Hunter Blvd.
Seattle, Washington.

You mentioned in your letter that you were enclosing a list of other titles which you have available, but the list was not enclosed. Would you mind sending it along at your earliest convenience and please mark the ones which are for purchase and prices. We are compiling our lists of purchases to be made after April 1st (our new biennium) and I would like to have the opportunity to get some of your material on these lists.

I am requesting our Reference Librarian to send in a formal request for a preview print of your new film on Jacques Lipschitz. It may be that this is not available for purchase and if so you might let me know sometime, but I wanted to start things rolling towards purchasing it if it is available.

I am glad to hear that San Francisco is seeing some activity again in the experimental field. His material is not received too well hereabouts which interests me. I gather from the grapevine that the chap who is backing Peterson is laboring under the delusion that he is going to get his money back on the anthropology film they have made. Considering the money invested I find this hard to credit as the interested groups in such a film are limited I would think. I also hear they are planning a longer film,to be a comedy made in San Francisco.

I wonder what price May Deren asked of you for her lecture. We did not consider her very expensive considering she is coming from the east. We hope to have her - if I ever get organized sufficienty to get some departmental sponsorship.

I have no immediate plans to come to San Francisco but you never can tell.

I am interested to know you are planning another series this spring. I do not know that we have very much new which would fit on your programs, but here are a few titles:

ARCHITECTURE WEST - Color, 20 minutes, sound, $6.00

Development of Western architecture in the United States during the past hundred years - the square log blockhouse homes; the highly ornamented Victorian mansion; modern houses designed by Frank Lloyd Wright, Richard Neutra and John Yeon; modern post-war office buildings.

KLEE WYCK - color, 20 minutes, sound, $6.00

Work of Emily Carr, Canadian painter.

CHILDREN'S CONCERT - black and white, 40 minutes, $4.25

Film on the children's concerts given in Ottawa by the Symphony at which children learn of different instruments in orchestra and different types of music and their origin. A charming film with great feeling and originality.

FABLE OF THE PEACOCK, color, 15 min. sd, $5.00

An Indian dance film - Brandon has probably sent you blurb on it.

MINNESOTA DOCUMENT, black and white, 40 minutes, sound, $4.25

A somewhat weighty and over-long document on the history of Minnesota. Althought this film doesn not appeal to me too much, it is an amazing job of presenting history and is very well done in may respects.

DAYBREAK IN UDI, black and white, 30 minutes, sound, $6.00

Winner of the 1950 Motion Pix Academy Award for the best short - good but could have been better.

I have been frank in what I said about them, but I still think that any one would be an addition to your program. We will have a great many more coming in following April lst - the time when we take new life with a new budget.

I don't plan the programs on the campus anymore but am now "Field Consultant" and spend all my time promoting the film library - travelling and writing brochures, etc.

Let me have your list soon, won't you.

Regards,

Barbara

Feburary 23,1951

Dear Barbara,

Just like me to say I will enclose the list, and then not enclose it. Here it is. Everything there is for sale, if one wishes to purchase any of them - at least as far as I'm concerned. I cannot be sure of the Moholy-Nagy films, as they are really owned by Mrs. Moholy-Nagy, and I can't get in touch with her right now as she is out of town. As for the prices, they would amount to the cost of a print, which in almost all cases, varies around fifty dollars. I think you should see them first. I can probably send them to you for a screening, if you wish.

Thank you for your interest in our Lipschitz film. It is a little special in this way: It was made purely to fill a fifteen minute television program that this museum is putting on every couple of weeks. It has been designed in the form of a "gallery tour", with much varied interesting visual material in order to keep apathetic Joe Layman interested in a subject that he is not particularly interested in. The commentation compares this and that work with this and that example in other art forms, and the visual material follows suit. The sound has not yet been put on, but will be next week. I feel sure, however, that it can stand up as a very good little film on Lipschitz, and I will have a print for you to screen in a couple of weeks. It will be for purchase.

Maya Deren asked us $75.00 for her lecture, plus traveling and subsistence, which would total about $130.00 she estimated. However, this could be cut down if a number of us here in the West could book her around the same time. The Berkeley Cinema Circle have agreed to take her, and so has Raymond Rohauer, at the Coronet in Hollywood. I have set a date of April 27 here at the museum, which is tentative. See what you can do, then.

Since everything on both my museum series and the series at Berkeley (35mm) is just about set, I don't anticipate any additional titles but thanks very much for the ones you suggested.

Best,

UNIVERSITY OF CALIFORNIA

UNIVERSITY EXTENSION
BERKELEY 4, CALIFORNIA

February 15, 1951

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

In order that we will be in complete agreement concerning the Art in Cinema series, I will set down the details of our arrangements for this season's programs.

We have selected four dates -- April 3, 17, May 8 and 22, and plan to announce the program material in our regular Wheeler Hall Attractions leaflet sometime early in March.

University Extension will pay an honorarium of $500 for these four programs, which amount will cover the following services:

(1) Cost of all films
(2) Expressage for films
(3) Organization and preparation of four programs
(4) Organization and preparation of program notes
(5) Music (records) for silent film background music and operator of turntable
(6) Incidental expenses incurred in booking and handling films

We shall provide such items as tickets, ticket sellers, ushers, projectionist, hall, and publicity consisting of leaflets, posters and newspaper articles. We also can arrange for the turntables for the silent films.

It would be effective to arrange a display for the University Extension Building window such as was furnished for last year's series. We are trying to clear a similar display for the Library and will let you know when we hear from the Library.

I believe this covers all points of the programs. The important thing at this time is the information concerning the program material for our publicity leaflet. Would it be convenient for you to call early next week so that we may discuss this point?

Sincerely yours,

Muriel S. White

(Mrs.) Muriel S. White
Wheeler Hall Productions

Feburary 20,1951

Alex Harrison
Twentieth Century-Fox Film Corporation
245 Hyde Street
San Francisco, Calif.

Dear Mr. Harrison;

I am putting together a series of short films for the University of California Extension, to be shown this coming April at Wheeler Auditorium on the campus. Similar series have been organized by this museum for the University in recent years. Most of the material has been rented from independant experimental producers or such historic archives as the Museum of Modern Art Film Library in N.Y., etc. However, from time to time, Mr. Al Shmitken. at the local branch of Warner Bros., has rented us certain shorts which we were eager to include on the programs. It had occured to me that, inasmuch as Twentieth Century-Fox has three short subjects that I'm especially interested in including this April, that such an arrangement could be worked out with you.

These films are shown one night only - in this case, April 17, one showing. I will be agreeable to any reasonable rental fee you might ask. With Mr. Shmitken, it worked out to about $15.00 for a ten minute subject, this being arrived at by figuring the proportionate time it occupied on the program, the number of seats in Wheeler (about 600), and the price of admission(about 85¢). It is important to inform you that the series, consisting of four programs, is sold as a series subscription, not on a single ticket basis.

The three films I'd very much like to rent from you for this particular program are the three Swedish shorts by Arne Sucksdorff: STRUGGLE FOR SURVIVAL, SHADOWS IN THE SNOW, and SYMPHONY OF THE CITY.

I would most certainly appreciate hearing from you as to the possibility of renting these for the one night.

Most sincerely yours,

Frank Stauffacher

SPYROS P. SKOURAS
PRESIDENT

TWENTIETH CENTURY-FOX FILM CORPORATION

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TELEPHONE PROSPECT 5-1600

February 21, 1951

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

In reply to your letter of February 20, 1951, addressed to Mr. Alex Harrison, we wish to advise that the Three Short-Subjects; "STRUGGLE FOR SURVIVAL", "SHADOWS IN THE SNOW", and "SYMPHONY OF THE CITY", may be booked for your use at the Wheeler Auditorium.

The rental for these Short Subjects will be $15.00 per subject, same as you have been paying similar films from Warner Bros Pictures.

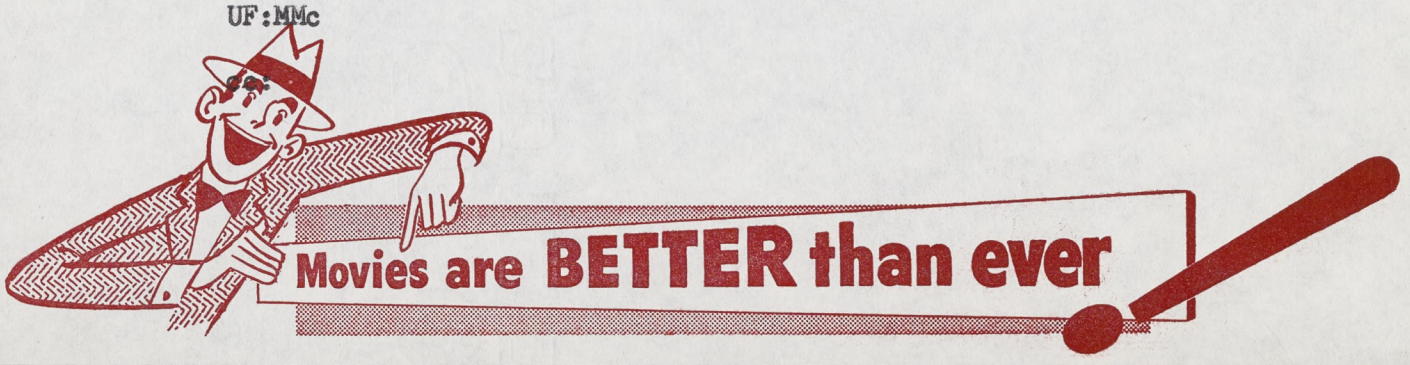
Will you please advise us by return mail, or by telephone which of the three subjects, you wish to show on 4/17/51. Also, we will require the following information:

1.- How film is to be shipped (via Express or otherwise).
2.- How many days in advance of playdate.
3.- Correct address for the shipping of film.
4.- How is film to be billed.

Yours very truly,

UGO FRATTO
Head Booker

UF:MMc



Feburary 24,1951

Mr. Ugo Fratto
Twentieth Century-Fox Film Corporation
245 Hyde Street
San Francisco 2, Calif.

Dear Mr. Fratto:

Thank you for your letter of Feburary 21 regarding my showing of the three Short Subjects, STRUGGLE FOR SURVIVAL, SHADOWS IN THE SNOW, and SYMPHONY OF THE CITY, at Wheeler Auditorium on April 17.

I would like to show them all on that date. With Warner Bros. Pictures, I usually pick them up myself on the afternoon of the showing date, and bring them back the next morning, which seems to work out most expedient, and avoids bothering with shipping, etc. However, if you wish to ship them, they would go to: Mr. Ladiano, Audio-Visual Dept., University Extension Division, Berkeley. I think, though, it would be simpler for me to pick them up and bring them back, on the 17th of April.

You should bill to the San Francisco Museum of Art, to my attention.

I will call you on the telephone sometime before that date to confirm all of this.

Thanks again.

Sincerely yours,

Frank Stauffacher

Feburary 24,1951

Harry Callahan
Institute of Design
632 North Dearborn St.
Chicago 10, Ill.

Dear Mr. Callahan:

Thank you for your note of Jan.29, telling me about your and Mr. Dana's films. I am putting together my series now, in fact I am rather pressed for time in order to get the announcements out. I would appreciate it if you could inform me of the titles of both yours and Mr. Dana's films, a little of what they are about, how long they are, and the rental price you want for them. I am enclosing an airmail and a special delivery stamp for your reply.

Thank you very much, and sincerely,

Frank Stauffacher

Frank Stauffacher

ILLINOIS INSTITUTE OF TECHNOLOGY
CHICAGO

Institute of Design
632 N. Dearborn Street
Chicago 10, Illinois

March 6th, 1951

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

My film is a series of related motions - mainly of water, people and automobiles. I would just call it "Film by Harry Callahan". It is about 10 minutes long.

I have to have a print made and do a little repairing so it wouldn't be available immediately.

Please let me know when you want it. I will be satisfied with any reasonable rental fee you suggest.

Sincerely,

Harry Callahan

Harry Callahan
Photographic Department
INSTITUTE OF DESIGN

HC/am

March 15, 1951

Harry Calahan
Photographic Department
Institute of Design
632 North Dearborn St.
Chicago 10, Ill.

Dear Mr. Callahan:

Thank you for your letter of March 6. Unfortunately, I did not get your reply in time to include your film on the announcement. However, I would like to put it on the program, perhaps on the same date as Dana's film - April 20. Is that enough time for you to do the additional work, and get a print?

Sincerely yours,

Frank Stauffacher

Feburary 24,1951

Slavko Vorkapich
2100 Benedict Canyon Drive
Beverly Hills, Calif.

Dear Mr. Vorkapich,

I hope that the rather unfortunate mixup regarding the return of your films last November will not inrerfere with my desire to rent them once again for showing here May 8, on our Art in Cinema series.

As a matter of fact, they would be presented at the Berkeley campus on a series of films that I put together once a year for presentation there as a part of the function of Art in Cinema.

Inasmuch as we show both 16mm and 35mm there, I thought I would follow up your suggestion of some time ago, and write to MGM about your film, FINGAL'S CAVE, to see if I could get it for that series also. I don't see why not, since I am also renting certain material from Twentieth Century-Fox Film Corp. - Arne Sucksdorf's shorts - for Berkeley. They seem quite amenable to letting them out for rental on such a non-commercial deal as Art in Cinema is.

Would appreciate hearing from you on this.

Most sincerely yours,

Frank Stauffacher

P.S. I assure you, in the matter of your films, I will personally see to it that there is no delay on their return. It is usually my duty, anyway. But last Novemeber someone else had to do it in my absence, and the mixup ensued.

Feburary 24,1951

Dear Oscar,

My wife and I were so sorry to have missed you when we were down there in Hollywood briefly in early December. But we had a nice talk with Mrs. Fischinger.

I was very interested in seeing your new appuratus - I don't know what name you call it. I had heard a lot about it from Foster, and also from Rohauer. I had thought that I might entice you to come to San Francisco with it for a showing on the comeing Art in Cinema Series. But now I see that I can't make it as I will only have four nights to fill, and they were already filled early in December. But what with your making constant chnages in it, and developing it, perhaps, when the Fall series comes, we can get together and have you here with it; I would love to present it on the series as it sounds like it would be right in line with all of the work that we've been doing. And I am most anxious to see it in operation myself. You are to be congratulated again for pioneering in a field that needs desparately such pioneering.

I hope to be able to come down in about three weeks, although that is not certain as I never know when I can be free. But I do intend to come down somet during the month of March.

Tell me if your film, MOTION PAINTING #1 is still available for rental, as I also have a few nights of Art in Cinema to fill at Wheeler Auditorium at the University of California. I thought I would like to show it April 3. Let me know right away if I can rent it for that date.

I do hope that we can have a visit within a few weeks. My best to Mrs. Fischinger.

Most sincerely yours,

Frank Stauffacher

Feburary 24,1951

Dear Amos,

Enclosed is the final contract. It may be a while yet before you get payment on the invoice, but please do not let this hold up sending any of the films, as it seems a rather peculiar procedure to our bookeeper to pay for something that has not yet arrived. But I think it should come through, with the middle of March checks.

Thanks for your wire about the Peterson films. I did not react to it because I couldn't see my way clear to go down to L.A. In fact, I still can't see my way clear, although, I could take off practically anytime that I have the films. Let me leave it this way. Send the stuff whenever most convenient to you (within the next month). But please don't send it air express, as that would be out of the question. I shall return them pronto!

Do you have any stills from any of the films that I am renting from you? Is there any way to make stills? It is very easy for us here. We put a frame in an enlarger, make a 4 x 5 negative on glass, and an 8 x 10 print from that. They come out amazingly well. I am very anxious to publicize the comeing series with adequate stills for use in a wall display. If you have negatives, make me prints - if their charge is reasonable.

Thanks again,

Sincerely yours,

Frank

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS: FRANCEACTU

A. F. FILMS, INC.
Les Actualites Francaises
1600 BROADWAY - NEW YORK 19, N. Y.
PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

February 26, 1951

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Frank:

Many thanks for your letter of February 16. With regard to the film IMAGES MEDIEVALES, this is available through the French Press and Information Service free of charge, except for transportation, on 16mm and it is in French. If you wish to schedule it, please let me know as far in advance as possible.

I am delighted to learn that you will allow me to distribute your film SAUSALITO. So I sit tight and wait until you are ready for us to release it. I would like to take it on the terms of 60% to you and 40% for ourselves, with the cost of prints to be recouped from the gross receipts. Whenever you are ready, so am I. As soon as you let me know, I will draw up the contract.

I am very excited about Jim Broughton's new films and from what he writes, it sounds fascinating.

Lewis Jacob's film, THE RAVEN, is not entirely completed to his satisfaction but just a bit of polishing here and there, and I sincerely hope that Lew and I will get together on distribution. I think he has made an unusual film which points to many interesting directions to be taken in the future. It is primarily a mood subject which comes off in my opinion, extraordinarily well.

I am definitely interested in Josephine Booth's new films and I look forward to receiving Howard's META.

With regard to the short film on Jacques Lipschitz, I would be most grateful if you would send a print on to me for screening. I am reasonably certain that it should be good for general 16mm release. I do not think that without having seen the film that you have gone so out of bounds on the television point of view that it could not be used for regular 16mm circulation.

Please forgive my brief, point by point answer to your letter but I have been so very busy and pressed for time that I cannot go into many other subjects which I would like to discuss with you.

Before I close, I would like to welcome you back into the fold - I really did miss you these many months.

Ever yours,

Rosalind

Rosalind Kossoff

RK:GS

P. S. Very many, many thanks for the list of houses in San Francisco that offer foreign films. We shall be writing them very shortly to offer them our products.

SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER SAN FRANCISCO 2, CALIFORNIA

WILLIAM W. CROCKER, Chairman of the Board
BRAYTON WILBUR, President
GRACE L. McCANN MORLEY, Director

March 3,1951

Dear Rosalind,

Just a quick note to thank you for your good letter, and to ask if I might reserve the IMAGES MEDIEVALES for a showing at my University of California Art in Cinema on the date of April 17. I really would like it on that date, but if I can't get it then, either May 8 or 22.

Lewis Jacobs will let me show THE RAVEN, he writes.

Our Lipschitz film should have a sound track on it in a few weeks; the critic, Alfred Frankenstein, will do the narrating.

More in a larger letter real soon.

Let me know as soon as possible about the Medieval film.

Best,

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS: FRANCEACTU

A. F. FILMS, INC.
Les Actualites Francaises
1600 BROADWAY - NEW YORK 19, N. Y.
PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

March 8, 1951

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco 2, California

Dear Frank:

I am most anxious to have your report on the film THE RAVEN, produced by Lewis Jacobs.

Will you be good enough to give me your comments after you have seen it.

Kindest personal regards,

Yours sincerely,

Rosalind

Rosalind Kossoff

RK:GS

215 East Ontario
Chicago 11, Ill.
26 February 51

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher,

At the request of Harry Callahan I am writing you in regards to my film Boxing Tonight. Although I am a member of the faculty of the Institute of Design it was produced independently of the school in 1949.

Although it is a story of a boy and a girl it employs no human beings. Lantern slides were projected against moving surfaces, movement being created by means of distortion and the cutting of static images. It was photographed by Charles Lichtenstein, a graduate of the Institute of Design. It is actually a very modest little thing and the running time is only eight minutes.

Should you wish to use it I will be glad to send it to you. Rental of the film would be five dollars. I have also still photographs should you wish them.

Please write me if I can be of further assistance to you.

Most sincerely,

Eugene Dana

Eugene Dana

Yesterday

~~Intensely~~

2100 Benedict Canyon Drive
Beverly Hills, California
February 28, 1951

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher,

I appreciate your frank statement about the causes of the mixup last fall and I shall be glad to send you the films again for the May 8 showing--if I am here at that date, as I may be going East around that time and take the films with me.

Incidentally, the title of the film owned by MGM is FOREST MURMURS, not FINGAL'S CAVE.

Sincerely yours,

Slavko Vorkapich

Slavko Vorkapich

5
9.00
40.00

March 2,1951

Eugene Dana
215 East Ontario
Chicagp 11, Ill.

Dear Mr. Dana:

Thank you for your letter of Feb 26 regarding your film BOXING TONIGHT. I'd like to show it on the series on the date of Friday, April 13. I've put it on the annoucement as it is. However, if you could possibly send it out to me sometime soon, so that I could take a look at it, I could then book it also for a series of similar films I am planning for the University of California.

I hope you find it possible to send it out to me in advance; also, I would appreciate having tose stills you mentioned, as I am hoping to put up a wall display at the museum, pertaining to the series. I will need these stills withir a few weeks.

Most sincerely yours,

Frank Stauffacher

UNIVERSITY OF CALIFORNIA

UNIVERSITY EXTENSION
BERKELEY 4, CALIFORNIA

March 2, 1951

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

Just a note to you this afternoon so that you will have it Monday morning.

Do you think you will be able to give us your program titles by Monday, or quite early in the week? The publication date on the leaflet which we want to devote entirely to the series is March 19, so we should have the material soon.

I hope to hear from you Monday.

Sincerely,

Muriel White

Muriel S. White

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

FILM LIBRARY
IRIS BARRY, DIRECTOR

March 6, 1951

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco 2, California

Dear Mr. Stauffacher:

Fortunately BILO and DANCE CONTEST will be available on May 22, and we have reserved these and the other films listed in our previous correspondence. We have listed them on separate contracts, and to simplify matters I suggest that you try to get a Purchase Order out of their Business Office. Can we get one from your Museum too?

Please sign and return one copy of each contract as soon possible. I have asked Miss DeRosa to send you whatever stills she may have from the films in your series. Good Luck with the films.

Sincerely yours,

Margareta Akermark
Circulation Director

March 7, 1951

Frank:

Haven't been able to contact you so, since time is growing dangerously short, I thought it would be a good idea to let you know how things are with the film "Howard Street"

I'll have a sound copy in about two weeks. Got the money for a print yestoday so everything is all set.

Here is all that it will require in the program notes, I think:

"A new approach to Documentary film, trying to recreat the psychological reality of an area instead of the usual invironmental. All story continuity has been ignored and only the visual and aural aspects (of the place) used. By editing, and re-arranging the time-place meaning we have tried to re-create the reality of this part of Howard Street. Photography by William Heick. Editor: Leslie Turner."

I'll let you know as soon as I get the print.....hope this is not too late to get on Program notes.

Les Turner

Feburary 24,1951

Dear Miss Dubs,

I'm sorry I have been so long in making a definite answer to Miss Deren regarding her lecture tour West. After consulting with Mr. Krevitsky of the Berkeley group, and Raymond Rohauer of the Coronet Theatre in Hollywood, we've decided to work together in making her lecture tour possible. As it stands now, I have added another night to the Art in Cinema Series, Friday, April 27th, for both Miss Deren's lecture, and Harry Smith's three-dimensional films. His films are quite short. They will be shown twice, once with Hopi and Youraba music on discs, and once with a live ensemble. The whole will not take more than a half hour. Then there will be an intermission of ten minutes, and then Miss Deren's lecture, for as long as she wishes. This will make an extremely interesting evening, I know,. Smith's work is entirely abstract, so no parallel ideas.

This is the only way I can see to do it, as I would have to add the extra night anyway, for Smith's films, as, due to other necessary shifting of subjects, there would be no place for him on the 20th of April, as previously thought. On that night, Broughton is presenting his three films, with various kinds of live voices, instrumentalists, etc., doing the sound.

Also, it would be better for Mr. Krevitsky to present Miss Deren in Berkeley for this reason: Financial. You see, I get a flat fee from University Extension for putting on four nights of films there, annotated by me, and paid for by me out of that fee, which in this case is $500.00. I thought it would be more, but it isn't. Since almost all the films I use there are 35mm., and come from such various sources as the MMA Film Library, Warner Bros. Pic., Twentieth Century-Fox, etc., I have very little left after expenses. In fact it is hardly worth my while as it takes a lot of planning, but I do it because it is a marvelous opportunity to screen subjects that are prevented from our S.F. Art in Cinema showings because of 35mm. I had thought I could get a special addition from the Extension to include Miss Deren, but I can't.

However, there may be a possibility of the Extension itself presenting her, apart from Art in Cinema. I would suggest that you write Mr. Boyd Rakestraw, Business Mgr., University Extension Division, University of California, Berkeley, immediately, if you are interested. I will speak to him.

My four dates at Berkeley are: April 3, 17, May 8 and 22. Here again, they do not cooincide with the week that Miss Deren would like to be here.

Please let me know, however, about my date of April 27th - if that is okay with her, etc. Let me know by Western Union Collect, here at the museum, as I must put my announcements to press early this week.

Miss Barbara Kennedy, of the University of Washington, has written me that they are contmeplating having Miss Deren lecture there also, so it all may work out quite well.

My best to Miss Deren.

Sincerely,

March 15,1951

Dear Lewis,

Thanks very much for your wire reply about my showing THE RAVEN. I had to have that reply at once in order to put it on the announcement, or not; I'm enclosing a couple of copies.

I can very well pay $20.00 for the Museum showing - which is, of course, one performance. However, since I do the series at University of Califirnia for a flat fee out of which I must pay film rentals, and since I have gotten almost all 35mm material for that series, I find myself quite out on the limb. I do not necessarily make up a parallel series for these two different places, but use as much 35mm. at Cal as possible since there is so much stuff on that size we are unable to show here at the museum because of our lack of 35mm. projectors.

Will that one rental of $20.00 justify making a sound print from the reversal?

I hope you will excuse the hurried lack of proper information regarding your film, as it appears on the announcement. I had to add it without further correspondence with you.

As usual, I'm making up a wall display pertaining to the series. It is probably rather unecessary to ask you for stills, as I could just as well take some stats at random from Dore's illustrations. But if you have any suggestions along these lines, or some more effective idea, let me know immediately. Would also appreciate program note material.

Otherwise I'm quite busy, what with doing quite a bit of filming for TV - not so much with commercials, but various kinds of program material. And I've been trying to finish my film on San Francisco for six months, now, but something always pops up to interfere.

Best,

March 15,1951

Eugene Dana
215 East Ontario
Chicago 11, Ill.

Dear Mr. Dana,

Enclosed is a copy of the announcement. Re the still photographs you mentioned - if you could send them to me immediately, via air, I will be able to incorporate them into a wall display - I think I mentioned it to you. Naturally it is difficult to collect enough material for such a wall show, and thus I would be intensely grateful for whatever you have.

Most sincerely,

Frank Stauffacher

Harold Leonard

318 So. LaPeer Drive
Los Angeles 48, Calif.
March 15, 1951

Dear Frank,

Just a note to acknowledge receipt of the generous parcel of material you sent. (Felt bad, incidentally, about the whopping amount of postage sending it all first class cost you.) I have not had a chance to go through it all yet, but in addition to letting you know that it arrived, wanted to check on one detail: both ends of the envelope were open when the package came and I want to make sure that nothing was lost out of it; specifically, I want to be sure that there were no stills missing.

Were you able to include any stills, from your Sausalito say, or any outside the man's head in the cage from the Peterson film, or Metal's? If almost any stills are available, I would appreciate having some.

Thanks a lot. More when I have gone through all the material. I will be glad to get the stills any time. You probably noted the fulsome reference to American avantgarde in Sight and Sound for December, under the "Front Page," first sub-section.

Best to you and your charming wife.

Yours,

Harold Leonard

John Simon guggenheim memorial foundation
551 fifth avenue
New York City 17.

30 Nassau St.
Princeton, N. J.
Nov. 16 - 51

Dear Frank:-

Have you heard yet whether or not your project was accepted by the Guggenheim Foundation? This is about the time of year that they announce their awards. I'm hoping that you will be more successful than I was last year (they turned me down).

My plans to return to California this winter were headed by a series of delays on my new films. Now I know that I can not get away until summer or early fall. All three new films have been finished since November - silent prints only. Now both the Marin film and Tolstoy - Soul are still held up for the sound track. Only Tolstoy - Word is ready for distribution. Frank Lloyd Wright has not yet sent me a script for the narration for Tolstoy - Soul - as is the musical background recorded. I hoped to get Marin's narration recorded by Xmas - but Marin is still in the hospital - quite ill - and being in his 80's I wonder whether he will recover, certainly I doubt that he will ever be able to do his own narration. Since the film does not really need any narration (though it would be interesting for the record to hear him say a few words) I must go ahead without his

and seeks for value but music. That O.K. with me for I feel that with films as the visual arts the last said the better. Now I hope to get the music recorded by early Sept. See just time to visit with F.L. Wright
send me his script.
Then the writer has been a long and trying period of delays, frustrations — and a series of debts and fun. and she been really upset about being unable to get back to California. But time is working
soon — shall — and with warmer weather my spirits will rise.
Since I will get to California by some time — would up send me the shot-list I left at the museum — and also whatever Mexican objects are left (if the museum wishes to keep one). Just skip them to me — express collect, well, except of this — if you have the time I like very much to hear from you — with me your news — personal — San Francisco — if at in cinema — etc. etc. and in writing you such as the suggestions —
special rate —

MAYA DEREN
c/o RABISON
2115 No
BEVERLY Glenn
WEST LA 24

Forwarding
address

Maya Deren
Found in
2115 N. Beverly
Glen

Harrison Starr
114 N. Beverly
Glen
L.A. 24
AV. 9-6432

MAYA DEREN 61 MORTON STREET NEW YORK 14, N Y.

March 24, 1951

Dear Frank,

The activities which you describe seem extremely lively, and what with bop musicians, "live ones at that" etc., etc., I am afraid that I will seem a bit anticlimactic. Maybe I can dream up a leopard or two to work into my act. Or maybe the specialthing that I should work on would be the fourth dimensional movie which would involve the appropriate perfume being squirted at the appropriate moment. In any case, I shall do my best to live up to the glamorous standards which are being set.

The advance will be dearly appreciated. I do have to buy my round trip ticket in advance. Otherwise, I lose a lot of money, and this means an outlay which is not too easy for me to make at this point.

I am writing Krivetsky today. As for Rohauer, I have been having difficulties with him all along. He seems to approach this as if it were a commercial enterprise and it is also difficult to know exactly how much of what he says is precisely so; for example, last summer he met my lawyer in Los Angeles and spoke to my lawyer in terms of engagements involving six lectures in a row and all sorts of Cecil B. De Mille plans, but when it came down to actually working out the lecture it suddenly appears that he cannot even afford to guarantee more than a $100.00.

The University of Washington did work out and I am lecturing there on the 16th. I am lecturing in Eugene, Oregon on the 19th and would probably be coming down to San Francisco immediately following that lecture, which means I should arrive there about the 20th or 21st. I am wondering if you would be so kind as to look into the matter of hotel accommodations for me beginning as of that date. The hotel should be centrally located so that I can get around a bit, but the accommodation itself can be very modest, since I will have to be paying for it while I wait for the lecture dates. I think that if you could manage something around $3.00, it would be all right. In some places they have taken the main suite for me and naturally my fees won't carry anything like such glamorous accommodations. If anybody has a mansion that they are not using at the moment, or even a minor mansion, that would be fine too. One of my problems is that I will be writing on a book while I am in San Francisco, and the complete quiet and privacy of a hotel is very good for that, whereas staying with people usually involves a certain social exchange.

But I leave all this to your discretion. I will let you know when exactly I am due into San Francisco. Thanks for everything.

My best to you,

Maya

MAYA DEREN 61 MORTON STREET NEW YORK 14, N Y.

March 16, 1951

Dear Frank,

We heard today from Krivetsky and learn that he is scheduling his lecture for the 25th of April. It also seems that he cannot guarantee more than $100, and the same is true of Rohauer in Hollywood. This puts me in somewhat of a spot, since the project was based on the theory that there would be three fees of $140.00 each on the Coast. I am hoping that the receipts turn out to be better than they expect.

Meanwhile, I am wondering what your figure was. Krivetsky says, rather cryptically, "Stauffacher seems quite concerned about it," and I am not quite sure what this means. Another thing, both of these places are depending upon their receipts for the actual payment, which means that I cannot, as I customarily do, ask them for half of the fee in advance. This is necessary not only to make sure that the engagement is certain, once I have left New York, but also to provide the funds necessary for the outlay, i.e. purchase of a total round trip ticket in advance, etc.. I am, therefore, hoping that the Museum, at least, can send a half of the fee in advance, and I am also hoping that that fee is still, in the case of the Museum, $140.00 at least. I will be leaving New York on April the 1st, and since I must personally attend to any banking negotiations, I would certainly appreciate it if the advance arrived before that date.

In a short time, you will receive some material to publicize the lecture-demonstration.

I am looking forward very much to being in San Francisco and, although it all seems a bit complicated and worrysome now, I know, from past experience, that once the thing is in movement, it all turns out to be much more fun for everybody than it seems at this stage.

Please let me hear from you as soon as you can.

Yours,

Maya

To Margaeta Akermark: March 17.

Thanks for everything. PO#'s 2005, 2006. The latter being for Cal.

To Jim Davis - March 17
To Maya Deren - Send advance
To Slavko Vorkapich

AIR

LOS ANGELES
MAR 19
9 PM
1951
CALIF.

SAVE THE EASY WAY
BUY U.S. BONDS ON
PAYROLL SAVINGS

THIS SIDE OF CARD IS FOR ADDRESS

Frank Stauffacher
SF Museum of Modern Art
Civic Center
San Francisco Cal
2

Dear Mr Stauffacher

Our mutual friend Raymond Rohauer has spoken to me about your desire to rent "Raketenflug zum Mond" and "Monsters of the Moon" for a single showing the 30th of this month. This will be agreeable with me on a COD basis, charges for transportation paid both ways by yourself, the fee for the two films together being $12.

Sincerely
Forrest Ackerman

236 1/2 N New Hampshire
Hollywood 4

★ AMERICAN
ART AND HISTORY FILMS
AN ASSOCIATION OF INDEPENDENT FILM MAKERS

March 20-51

Dear Frank:

Thanks for the announcement of the new series and your letter.

I assume you want to forget the showing of the Raven for the U of C [redacted] and this is okay with me. I'll make a print for you for the S. F. showing- even though the cost to me is 30. and my fee is 20 to you. You see I can use another print at this time. The interest here has been sensational and I've had several offers to sell the picture but I've refused all offers. The reason: I made tThe Raven as the pilot film for a series of 26 -fifteen minute pictures for Television pr ogram : GREAT POETRY SERIES and am trying to sell the entire program rather than one film. In preparation at the moment are KEats' ODe on a Grecian Urn, Blake's Tyger Tiger, Whitman's, Out of the Cradle Edlessly Rocking,. and Others to complete the series are being lined up.

Some notes on the Raven : The drawings for this film were taken from Dore's Bible, Milton's Paradise Lost, Dante's Inferno, as well as Dore's too few drgs for the Raven itself.

The Poem, classical and corny as it is , offered a challenge. It is repetitious, monotonous, and too long to sustain at one reading- despite Poe 's own admonition to keep poetry short. (Yet it made Poe notorious in his day. He went around reading it for audiences, first darkening the room, to achieve the proper theatrical effect. After all he came from actor-parents!) I had to devise a form that would be consistent and still try to avoid the monotony and repetition. Also as a film maker I wanted the picture to stand on its own feet visuallyand aurally. I resorted to patterns of visual movement that would cohere with the poem's and still form a unity of their own-a rhythm as integral as Poe's/ In the main I think I've succeeded Although there are some passages I plan on doing over if I get the opportunity. (15 MIN.)

Do what you want about the display. I know it will be topnotch.

Since I've refrained from showing it at film societyes here - theyve been after me for three weeks - your showirg is in the nature of an opening.

I'll mail it to you early part of April. Is this Okay?

Meanwhile my best

Wm

March 21,1951

Forrest Ackerman
236½ N.New Hampshire
Hollywood 4

Dear Mr. Ackerman:

Thank you for your prompt card relating to my renting RAKETENFLUG ZUM MOND and MONSTERS OF THE MOON. The conditions are acceptable to me. Please send them enough in advance to insure their arrival in advance of the playdate of March 30. It is necessary for me to look at them in order to decide their placment on the program.

Since I know nothing about the two films - only what Raymond Rohauer has told me, - I would appreciate your sending me, as quickly as possible, some information about them that I might use as a program note; approximate dates of making, who made them, etc.

Enclosed is an announcement of the film series. Naturally, their titles do not appear on it, as printing was done previously. But I do need a couple of short items such as your two films in order to round out the program.

I am enclosing a special delivery stamp to expedite the program-note material.

Sincerely yours,

Frank Stauffacher

Frank Stauffacher

March 22,1951

Dear Amos,

Please send me,just as quickly as possible,that English translation of the sound track for AUBERVILLIERS, and, if you will, copies of your own program notes for SANG DES BETES, all of the Danish films, ELISABETH, LAFCADIO, AND SHIPYARD. I will need this material almost immediately in order to make up program notes. In this case, I have practically no source of reference for them except you. So I would be indeed grateful to you for help on the matter. Also, what about stills????

My San Francisco film is still not finished. I have found out that I just can't make films and put on film showings at the same time. I may have some of it ready, and enough presentable, for showing towards the end of the series, but I didn't schedule it,in case.

Instead, my camera has been busy doing filming for a museum television program that we are doing every two weeks. I have made a 10 minute film on the sculptor, Jacques Lipchitz, with a narration by the critic, Alfred Frankenstein. You may be interested in it. It will be a lively, visually interesting film, cast in the mold of a gallery tour, and rather elementary in reference. It does not appear on my Art in Cinema announcement either, because we didn't know if it would be worth inclusion. But it came out quite well.

Please, <u>please</u> oblige with the above help as soon as possible.

Sincerely yours,

Frank

SOCIETY OF CINEMA ARTS

"DEVOTED TO THE PRESERVATION OF FILM ART"

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CULVER CITY, CALIF.

J. K. CRISWELL
(KFWB Radio Star)
HOLLYWOOD, CALIF.

March 23/51

Dear Frank:

Here is the way I am setting the S.F.program:

SAUSOLITO
ZIGZAG
DIMINISHED IRIS
HOWARD STREET by whom?
JACQUE LIPSCHITZ
plus the following MOHOLY-NAGY FILMS

APRIL 12 (ship about April 6)
MARSEILLES, VIEUX PORT
GYPSIES
BERLIN STILL LIFE
LIFE OF THE LOBSTER

What would the total running time of the above amount to?

For the above films which I will pay postage both ways (parcel post special delivery) I will supply you with the following (no charge):

THE KISS 7 reels (Garbo)
THE BRIDGE (SPY)

You pay only the postage .

Let me know immediately by AIRMAIL SPECIAL whether the above is alright. I need a little information about HOWARD STREET & DIMINISHED IRIS.

Looking forward,

with best regards,

Raymond

Raymond Rohauer

P.S. Don't fail to answer Frank.

March 23,1951

Mrs. Hoffman
811 South B Street
San Mateo, Calif.

Dear Mrs. Hoffman:

Thank you for your information about give-away tickets on your Telemusic Quiz. I am enclosing an announcement of the Art in Cinema Series, and also a more clarifying blurb about it. I've marked four tickets for the performance of March 30. Should I send more? Or would it be best to leave the tickets open for any one night of the series? Perhaps the latter would be most feasible. If those are taken during the first week or so, I could give you a few more - although I am hoping that there will be no necessity for the publicity after the first performance.

Since everything connected with the University of California Extension must be cleared through considerable red tape, I will have to wait for the parallel series at Wheeler Auditorium - that is, I must get an okay from them in order to go ahead with the give-away tickets for that series. Knowing them, may I ask that you do not wait with the San Francisco Museum Series? If I do get the University's okay, I'll then send tickets down for that Series also - and the dates and film titles.

Again, thank you most sincerely; and I will return the release as soon as I receive it.

Sincerely yours,

Frank Stauffacher
Art in Cinema

1000 WATTS - NIGHT AND DAY - 1550 KC.

KSMO

the music station for the San Francisco bay area

Telephone: Diamond 4-2594

811 B Street, San Mateo, California

March 23, 1951

Mr. Frank Stauffacher
San Francisco Museum of Art
War Memorial Building
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

Enclosed you will find the KSMO Affadavit of Public Service, which I mentioned to you in our conversation this morning.

We will appreciate your filling it out and returning it to us, together with whatever information you wish released on the forthcoming film series.

We shall also be interested in learning if the Wheeler Series may be included inthe ticket give-aways on Telemusiquiz.

Cordially yours,

Jane Hofmann

KSMO Traffic

JWH:s
Encl.

March 24,1951

Dear Hans:

Just a quick note for a double purpose: In addition to the usual Museum Art in Cinema Series, I am going to put one on at the University of California, for the Extension division, starting April 3 - four nights. Since they have 35mm. equipment, I am trying to get all in that size. Since I had to make up a selection in a hurry for the printer, I found it necessary to put down some tentative titles before I could get confirmation, and among them I very badly wanted to include VORMITTAGSPUK and FILMSTUDIE, and perhaps, EVERYTHING TURNS, etc. Now since you have those 16mm. reduction prints, it would probably be just as well to use that size - if possible. Whatever you think most easily shipped. Perhaps the small size is the safest. Could I use them for one showing on the 22nd of May?

The second purppse of this note is to send both Bobbie and my greetings to you, hoping everything is going well. If you can find a few extra minutes, please do write a note. I'd very much like to hear from you.

I had planned to show DREAMS on the museum series this year, but Maurie Schwartz, of the Rio Theatre, had it a few months back, for a week or so, which means I'll have to wait awhile now.

No word from the Guggenheim yet. As I've said, I hold little hope, since everyone tells me that it is practically necessary to re-apply two or three times in succession before one gets it - if at all. But I do want to give you my most sincere thanks again for the wonderful recommendation that you gave me.

Best of luck to you; do write soon.

Frank

March 24,1951

Rosalind Kossoff
A.F.Films, Inc.
1600 Broadway
New York 19,N.Y.

Dear Rosalind,

In regard to your recent letter asking me to give you my frank opinion on Lewis Jacobs' THE RAVEN, I will certainly do so; thank you for considering my judgement. It is, actually, far from accurate, in many cases, but I can also guage the "success" of a film by our audience reaction, and the discussions that follow.

Enclosed is a copy of the new series. Please excuse several rather bad errors in Frenchspplling. The Berkeley series, which will contain, from you, IMAGES MEDIEVALES, has not yet issued its announcement, but I will send you one as soon as it comes out. In connection with this Berkeley series, I had booked Broughton's MOTHER'S DAY, but I had not bothered to let you know that I wanted to show it! I just forgot, propably because I see Broughton so frequently. Anyway, I have it scheduled for May 8. If it is too late now for me to have it on that date, I could use Broughton's print, but I want to book it through you, and remit, as in any normal booking.

The Lipchitz film has had a temporary delay, but Frankenstein has recorded the narration, and it is scheduled to be part of our first museum television program on Sunday, April 8. May I repeat, it is not a definitve film on either the man or his work. It is merely cast in the mold of a "gallery tour" of his show here, with visual references, and it is rather jazzed up a bit for television use. It is approximately 20 minutes in length.

Warmest regards,

Frank

March 26,1951

Dear Raymond,

I'm right in the midst of about thirty activities, all of them going wrong, so I'll dash this off.

All the films are okay. I am enclosing the program note for"Diminished Iris". It will need some music on disc, and Josephine Booth will write you what to play.

"Howard Street" is a new film, just finished. I think this showing will give it a good trail. I have really not seen the final version, and I am taking a chance on it; but it was all I could do by way of sending everything down that is available from S.F. at the moment. It was made by William Hsick and Leslie Turner. It is a straight documentary of San Francisco's skid row, and the sound track is also a straight recording of the sounds in that district. However, I told them time and again to not spare the scidsors in the editing. I hope they have done plenty of cutting in order to make a better flowing film of it. I am supposed to see it next Monday. Until then, this is all I can say. It runs about 25 minutes.

The arrangement about the rental exchange is okay with me. However, it will probably be necessary to pay Miss Booth a token rental of, say, $5.00, as I do not have any rights to the film; I only suggested it to you. This is also true with the Howard Street film. However, I will let you know if it is really in need of cutting to such an extent that it would not make screen fare at present. This is all I can do. I know that this leaves you a little up in the air, but that's all I know right now.

Altogether, the total running time of all the films would be about 2 hours.

Will ship about April 6.

Best regards,

cinema 16 inc.

exhibition and distribution of
documentary and experimental films

3/26/51

Dear Frank,

1)last Thursday we mailed you DELVAUX.

2)today we shipped SANG DES BETES,AUBERVILLIERSX,SHIPYARD,TEARetc- as well as,in the same container POTTED PSALM,CAge,FRENHOFER,HORRORDREAM.

3)be sure to return these films in the original shipping case.

4)TEARetc: return AIR-express. (1 reel)immediately after showing.

5)return DELVAUX immediately after showing- regular express.

6)all other films must be mailed day after show.

7)Peterson films must be mailed not later than April 9th.(Regular express).

8)Only today,as we were checking the films for shipment, we discovered that the lab,which had hadxxxxxx the SANG DES BETES print for cleaning and spotting purposes,had taken it off the regular 35mm reels. Rather than hold up the shipment-we have none in stock- and endagger your show dates, Iam shipping it without the reel. Please be very careful in putting it on reels,as this is the only existing print, which we may even have to use for the making of a dupe negative. In general, handle this print with kid gloves.

9)Unfortunately,I have no stills available for these films. I was supposed to have gotten some, but there have been continuous delays.

10)Whatever material and program notes I have,are enclosed. In the case of films not yet shown by us,we have no notes as yet - only the catalog descriptions which list credits. With the Danish abstract films,little can be said,unless one has seen the films and writes a note on it. The techniques used are McLaren's- hand-painted,or hand-scratched directly onto the film.

11)Be sure to return the SANG DES BETES and AUBERVILLIERS scripts! and the letter Beranger

Your new series looks wonderful as usual. You really should be congratulated on putting together a series of this over-all quality "in your spare time" as it were. As far as I am concerned, you are doing the best job in this field today. Believe it or not,there are many opportunities here to stress and discuss "Art In Cinema" both at the C16 shows as well as at the New York University course, and your fame is spreading also on the East coast.

With best wishes for the series,and looking forward to full reports,

sincerely,

Amos

PS Of course, Iam interested inthe Lipchitz film-will you send it to me when ready? Not to speak of other films on your list,which I'll inquire about later

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cinema 16 inc.

exhibition and distribution of documentary and experimental films

4/6/51

Dear Frank,

just received your letter- I am extremely sorry and upset. As a "fellow showman", I know how you must have felt. I can only say that I shall make very sure that this does not happen again. I must say that this is the first time Railway Express has let us down on a Westcoast shipment- and it had to be yours.

BY ALL MEANS keep SANG DES BETES and show it on the 17th. This is the least I can do. Return it afterwards without delay.

We could send Delvaux for the 17th, if you will accept air-express charges; otherwise we can ship it regular express for any of your subsequent dates; you name the date and advise me.

TEAR must be returned air-express, as per original instructions.

Once again: I am very sorry and hope that the above will at least partly make up for your troubles.

Sincerely,

59 park avenue, new york 16, n. y. • mu 9-7288 mu 9-7298

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS: FRANCEACTU

A. F. FILMS, INC.

Les Actualites Francaises

1600 BROADWAY - NEW YORK 19, N. Y.

PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

March 27, 1951

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco 2, California

Dear Frank:

Many thanks for your letter of March 24.

This is to advise that every print of "MOTHER'S DAY" is booked through May, and I would appreciate if James Broughton would lend his print for your showing. As you indicated in your letter, the bill for the showing on May 8 is herewith enclosed.

I would like to make it very clear that the film entitled "IMAGES MEDIEVALES" for which no rental is charged is given through the courtesy of the French Government, the Information Division of the French Embassy. It is not an A.F. Films release.

I look forward to receiving at your convenience for screening the films we discussed in previous letters.

I am most happy to report that we have found that the interest in experimental films is moving along in a healthy fashion. We are breaking through the esoteric circle and into the more sedate and conservative groups which show films. Every time a booking comes in from such a source, it brings great satisfaction, because as you know I believe in the experimental films in our collection and believe if they are more widely seen, the horizons of thinking will expand.

In closing, I would like to add that your judgement of films is something I value very highly. You know your films and you know your "stuff".

Ever yours,

Rosalind

cinema 16 inc.

exhibition and distribution of
documentary and experimental films

3/30/51

Dear Frank,

we just sent you a wire giving way bill numbers. We cannot quite understand your telegram; ~~in~~ by stating that we should always permit 10 days for shipment to coast, do you mean to 1)warn us for the future or 2)indicate that the shipment did not arrive in time??

IF it did not, we cannot possibly understand it, as no shipment from here to California has EVER taken more than 6-7 days at most - and this during the past four years.

However, if it did happen, I am terribly sorry and can only suggest -to help you out- that instead of returning DELVAUX immediately, you keep it until your next scheduled screening~~s~~ and return it only the day afterwards.

I hope this helps. In any case, we have made arrangements to ship your other films about 14 days ahead of time.

Sincerely,

59 park avenue, new york 16, n. y. • mu 9-7288 mu 9-7298

April 2.1951.

Mr. Frank Stauffacher,
Sanfrancisco Museum of Art
civic Center
Sanfrancisco 2 Calif.

Dear Mr. Frank Stauffacher,

Much thanks for your kind letter from February 2.51. Please excuse the delay in answering but I am sure you understand and know how difficult it is for me to write letters.And an the other hand I was busy with new works,-so please forgive me for not writing sooner.

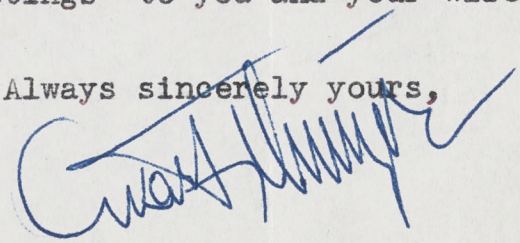
But I keept your date April 3 in mind and today the film Motion Painting Nr.1, went an its way to you via Air-Express,and to make sure that it gets into your hand in time I made it special delivery and put some Expenses on.

I hope a charge of $12.-plus transport cost will be all-right with you.
Please return the film after the showing,since I have other dates to fill.

About the Instrument- I hope we see each other soon so we can mke araingements for your Fall-series.By that time I may have ready a new Mation Painting.

Best wishes and greetings to you and your Wife.

Always sincerely yours,



Oskar Fischinger
lolo Hammond Str
West-Hollywood 46 Calif.
Cr.1-5828

Harry M. Callahan
2416 No. Lakeview
Chicago 14, Illinois

April 2, 1951

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

Inasmuch as my film is not on the schedule and it is a great problem for me to get it presentable as well as being unable to afford the cost of a print at this time, I believe it would be better if we pass it up.

Thank you most kindly for considering me and maybe the next time I will be in a position to follow through.

Sincerely,

Harry Callahan

Harry M. Callahan

HMC:E

ROCKET FLIGHT TO THE MOON

This scientifilm short is believed to be a silent excerpt from a fulllength sound film called Spaceship #1 Starts, a Bavarian production announced about 1939. It was discovered in Germany in 1950 by Major Oscar Estes of the US Airforce, and flown to this country where it is being shown by Forrest J Ackerman, curator of the Fantasy Foundation.

(Mr Stauffacher: Mr Rohauer has "Rocket Flight" rolled on the reel backwards at the presentime. I am parcel posting it and "Monsters of the Moon" to you this afternoon, Sat 24 Mar.)

H. R. PRODUCTIONS

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April 4. 51

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Dear Frank, no news yet from the Guggenheim 2.

As to your request you might have in 16 mm.

1) "Rhythm 21" — appr. 6 min.
2) "Filmstudy" " 9 "
3) "Vormittagsspuk" " 10 "
in 35 mm
4) "Everything turns" (perhaps ?? also in 16 mm) + in English approx. 15 min.
5) "Stockexchange" (today a classic as it used - in 1938 - for the very first time exclusively engraving drawing, paintings sculptures etc to tell a complete story - [half of the film] Proved in 1938 for the Nat. Swiss Exhibition Zurich then 1939) approx 20 min.
6) Inflation (silent) appr. 7 min
7) Ravesymphony (silent) " " "
8) Haus im Glück (comedy using a real standard) prod for the Swiss Insurance Comp

THE MINOTAUR

per Ba Nat. Swiss Exhibition Zurich 1939.

9) "Diagonale - Symphonie" made in 1924 per the Kölnische Ill. Zeitung (commercial trailer exclusively as picture + rhythmical association) ca. 10 min

All these films are more or less experimental (I have more ...)

The reason I write you all this is the following: this year exactly 30 years ago started the Synchromie mit Mein Rhythmus 21 + Eggeling's Diagonal Symphony. In May 21 I had the very first showing of Rhythm in new Academy in my studio in Berlin. May be, today, after the 2nd World War has spread over U.S. as well as over Europe it would be interesting to show my development.... concluding with some sequences of Dreams ... and perhaps (as Hindemith is not yet ready) a record of a scene from The Mad Man, — .... as a suggestion. Think about it!

Love to All of you

H

Louis Jacobs
41 W. 47 ST.
N.Y.C.

AIR MAIL

FRANK STAUFFACHER
SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER
SAN FRANCISCO
CALIFORNIA

Dear Frank:

After the showing of the RASHOMON would you please Rush back the Print to me Via Air Express as I need it for several showings here. Thanks so. My best + your line up for the new Series seems very attractive. Have you heard any news from the Guggenheim People yet?

Lewis

April 5,1951

Dear Amos;

The Delvaux film arrived the day of the showing - arrived at the express office, that is - and I would not have gotten it if I had not gone down to pick it up. It missed that day's delivery. It just barely made the program. I returned it air express prepaid on Monday because I could not have it picked up over the weekend for shipment, and I see you wanted it back immediately.

The large container was not so fortunate. It arrived today, Thursday, the 5th, and SANG DES BETES was supposed to be the feature of the evening two days ago at Berkeley. I spent most of that day at the express office combing every incoming shipment. No luck. It is true that the usual time for railway express to the Coast is four or five days, but you must know that railway express is certainly not that dependable; as in this case. The San Francisco office wrote out a report on the late arrival in order to absolve them of responsibility. The delay was caused somewhere between N.Y. and here.

I had to rearrange the Berkeley schedule, therefore, and fortunate the three Sucksdorff films ### originally scheduled for Berkeley on the 17t were free at the local Twentieth-Century Fox office. However, I was without proper program notes, and had to read them. I had to also announce that SANG DES BETES would be shown on April 17. What should I do about this? Shall I send that film back, regular express? Shall I keep it? - until the 17th? If I send it back it will no sooner get there than you will have to dispatch it again. Or is April 17th out? I feel that it is extremely important for the film to be shown on the Berkeley series. The University was furious at me for having to make a rearrangment, since they had sold some 800 series ticket To completely eliminate one of the feature films will be very bad. To place it on either one of the last two programs means further complicated rearrangi It can most easily take the place of the already shown Sucksdorff films.

Tuesday's program at Berkeley was enormously successful, neverthe l The Sucksdorff films, particularly, were exceptional. However, I cannot go through this sort of thing very often, since I live under pressure from other sources too, and much more of it will kill me.

So, as I said, always send railway express <u>at least</u> ten days in advance to the Coast. And please answer as soon as possible about what I shou do re SANG DES BETES.

Sincerely,

April 5, 1951
47 E. 12 St.
N. Y.3

Art in Cinema Society
San Francisco Museum of Art
San Francisco 2, Califournia

Dear Sirs:

For purposes of illustration and review in conjunction with a projected article on "Cineplastics -- The Fine Art of Motion Painting" and later in book on same subject - one or more single-frame "stills" are requested with permission to print with credit from the following works and from any other works of a "motion-painting" type of which you have stills on file:

Viking Eggeling:	Symphonie Diagonale
Hans Richter:	Rhythm 21
Len Lye:	(one or more "stills" from each of his)
Ralph Steiner:	H20

The Museum of Modern Art, contacted here, can supply but two examples from the older work mentioned, so your co-operation will be warmly appreciated.

For purposes of the article only, one or more photos from each will suffice, but should be in my hands within next three weeks to be included. A larger number, perhaps representative of entire work would be very useful in the book preparation but is not necessarily requested on such short notice.

Thanking you,

Sincerely,

Robert Bruce Rogers

Robert Bruce Rogers

RBR/EA

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CULVER CITY, CALIF.

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(KFWB Radio Star)
HOLLYWOOD, CALIF.

April 7/51

Dear Frank:

Just a reminder------did you ship the films to so that it will arrive by Thursday.

As you can see it is the first program (no/61) on the enclosed brochure.

Best regards,

Raymond

April 9,1951

Dear Raymond,

I'm sending you today via regular railway express:

LIFE OF THE LOBSTER
BERLIN STILL LIFE
GYPSIES
BLACK WHITE AND GRAY
HOWARD STREET
and in a separate box:

SAUSALITO

MARSIELLES is up in Seattle, and I've instructed them to send it to you. You ought to get it by Wed. ZIGZAG and DIMINISHED IRIS I caanot get until tomorrow, so I will probably have to send those by air to insure them getting to you. They had a showing in Berkeley tonight, I believe.

The Lipchitz film really shouldn't be shown because there is still no sound track on it, no titles, nothing. However, I'll send that also, since you have it scheduled. I will also send you the script so that, if necessary, you can read a part of it - not with the film, ######## because there have been #### revisions - but before, in order to make sense out of the visual progressions. It is very necessary to make it clear to the audience that this is a film made entirely for TV, as part of a half hour program, and thus, no titles. Our first program has been shifted forward to April 22, and it has not yet beem used on the air. So be careful with it, and send it back immediately. The critic, Alfred Frankenstein, has already recorded the narration on tape, but we've been delayed in ### putting it on the film. Try not to scratch it. Return it by air, as we will have to do some additional work on it before we have another print made - we have to edit the tape, etc.

HOWARD STREET is in terrible need of cutting. It is much too long, but as yet I can't convince these guys that they are liable to bore their public. However, the idea and the material is very good, as a straight documentary. But it is much too long - something I did not realize until I saw it last week.

Could you send me up for scrutiny, your reel on the Making of SUNRISE? I'd like to look at it and possibly use it for the evening of the 20th.

Your program looks very good. Tell me, where did you get the VAMPYR, and how available is it to me?

Best,

A. F. FILMS, INC.

1600 BROADWAY NEW YORK 19, N. Y.

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Miss Peggy Boothe
Stanford University
Stanford, California

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Les Actualites Francaises

1600 BROADWAY - NEW YORK 19, N. Y.

PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

April 9, 1951

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

Today we have forwarded the print of IMAGES MEDIEVALES schedules for your showing on April 17. We have another commitment in Stanford California on May 1 and we wondered if you would be good enough to forward the print to meet that playdate.

We are enclosing shipping labels for your convenience and shall be most grateful if, after your showing, you send the print on to Stanford University.

Very many thanks for your help in this matter.

Yours sincerely,

M. Reid

Muriel Reid
Film Librarian
A. F. Films, INC.

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April 12, 1951

Mr. Frank Stauffacher
Art in Cinema
San Francisco Museum of Art
San Francisco 2, California

Dear Mr. Stauffacher:

Thank you for your letter of April 11 in regard to the cardboard hand-held spectacle frames. We regret that we do not have the frames. If we hear of any, we will let you know.

Sincerely yours,

Morgan Camera Shop

V. M. Shepard

By: V. M. Shepard

vms

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PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

April 13, 1951

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

Mr. Brant Sloan of the Peninsula Film Society has asked for the print of IMAGES MEDIEVALES for his showing on April 20. I have advised him that you will turn the print over to him after your showing on the 17th. He in turn will see to it that the film goes to the Stanford University.

Thank you for your cooperation in the above matter.

Yours sincerely,

M. Reid

Muriel Reid
Film Librarian

Brooklyn Chamber of Commerce
TWENTY-SIX COURT STREET
Brooklyn 2, New York

April 13, 1951.

Mr. Frank Stauffacher,
Art in Cinema,
San Francisco Museum of Art,
Civic Center,
San Francisco 2, California.

Dear Mr. Stauffacher:

In answer to your letter of April 11 we submit the name of Royal Mounters Inc., 501 St. Marks Avenue. This firm has informed us that it can undertake the job of supplying the cardboard spectacle frames to be fitted with filters. If you are interested in contacting them, please communicate with Mr. William Weil of the firm.

Yours very truly,

Gertrude F. Griffith

Gertrude F. Griffith,
Information Bureau.

GFG:AE

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(KFWB Radio Star)
HOLLYWOOD, CALIF.

April 14/51

Dear Frank:

All of your films are on their way back to you.You should have them Monday or Tuesday.

MARSELLES never arrived.I doubt that it was ever sent to me.It would have gotten here by this time if it was.I don't like changes in my program, as you know,but there was nothing I could do about it.

The reaction to this program was better than the first time I ran it. This was due to the fact that the new films were more interesting.

The LIPCHITZ narration arrived Friday A.M. and so it could not be used for our first show. However,the people seemed to like the film anyway without knowing what it was all about.

HOWARD STREET would be a good film if it were edited properly.

I am enclosing a token payment of $4.00 each -please see that the makers of HOWARD STREET & Miss Booth receive it.Give my thanks to both.

SUNRISE and THE BRIDGE(THE SPY) was enclosed with the return shipment of your films.They were put with SAUSALITO and the LIPCHITZ films.
SUNRISE is a brand-new print,so please be careful with it.It is very rare.The rental is $8.00 and runs about 13 minutes at sound speed.

I now have prints of
ADVENTURES OF CHICO 6 reels
NANOOK OF THE NORTH (1 episode)
DAWN TO DAWN (Julie Hayden-4 reels)
etc.

I can let you have VAMPYR later for $35.00 remtal. It is a new print.Do you notice the article in THEATRE ARTS THIs month about Carl Dreyer.VAMPYR is mentioned quite abit in it.
Let me know the reaction to the two films.
Many thanks for your co-operation in arranging the S.F. program as things worked out O.K. anyway.

with best regards,

Raymond

P.S.

On second thought instead of my sending you the $8.00 to give to Miss Booth and for HOWARD STREET why not use the rental for SUNRISE for that purpose.This would save alot of trouble getting money orders,etc.

Let me know if this will be alright.If not,I shall send you the $8.00 to give to them.

The City College
CONVENT AVENUE AND 139TH STREET
NEW YORK 31, N. Y.

April 14. 51
134 E. 60

Dear Frank, can you let me have the original Rhodes of the Fischinger Reprod. in "Art in Cinema" I or good photos (stills) of it.2 Ranks in advance.

Here is no. 2 the fingerprint 2
Here is mk the answer to my letter. 2

Best Hans

BIOGBLADET

BIOGRAFBLADET

cinema 16 inc.

exhibition and distribution of
documentary and experimental films

Dear Frank,

my

now that your series is over, I hope you won't mind taking up some of your time and asking a few questions. First, I'd like to know how your series went over,average attendance, whether it was an audience success and the like. This includes your Berkeley series. Also, what did you think of our films? I suppose your opinions will not differ too much from the advance evaluations I sent you.

We had quite a few technical difficulties,which I am sure,will not recur. On our end,we will send films out earlier. On your end, you should have returned them as per our instructions,and you could have saved quite a bit on the last air-express shipment. In any case, we'll be doubly careful in the future.

I would like you to tell me frankly what your financial set-up is in relation to the museum. I dont wish to have any misunderstandings between us as to rental rates,etc. The rates we charged were certainly not small, but, as I explained before, the expenses of getting these prints over here (which included in many cases dupes and prints and customs) necessitated it. On the other hand, I want to cooperate with you as much as I can,if there is any problem on your end. Will you let me know for future rentals?

Please answer the enclosed "questionnaire" without delay- I hate to ask you to do it quickly, but unfortunately, I've found that between the time I get a producer'cs addrress and the time I list his film in our programs, months can elapse... and we are already beginning to think of our fall series. Try to be as exhaustive as possible.

I've seen one of Rohauer's recent announcements;while he leans a bit toward the sensational or bizarre, there is no doubt that he is doing an important job and should be commended for it. I wonder just what kind of guy he is (he seems a bit peculiar),whether reliable,etc, and how he operates. Do you have any details on his avaerage attendance,35mm vs 16mm,etc? To me,it looks like a terrible amount of work,and not too much income,-but I may be wrong. Unfortunately,censorship and other problems exist in NY that he is not faced with,making it impossible for us to operate without the membership set-up.

Have you ever shown Hammid's PRIVATE LIFE OF A CAT out there?You should. Also,we're now distributing FIRWORKS. All 3 Harrington films are being handled by Brandon. Markopolos newest,SWAIN, may be of interest,after he has cut it down to size- he is doing so now. How about putting on an evening of UPA films,as we did here?It was a sensation.Films like MCBOING-BOING certainly are experimental. Francis Lee is working on a new film.

Enough -

best regards,

59 park avenue, new york 16, n. y. • mu 9-7288 mu 9-7298

Please fill in source (exact address) & brief evaluation or comments. If there is any technical problem, please mention it.

PACIFIC 231 (You mention de Lagarde. Who is he? Address? As you know, Perry Miller is an agent for the film. Under the circumstances, will he lend it to us? Do not ask him, just let me know what you think.)

LE REGLE DE JEU (Would you mind telling me under what conditions Trans-World dealt with you? I'll keep it confidential, of course. Did they require information as to attendance, etc?)

FETES GALANTES

BOXING TONIGHT

FOUR IN THE AFTERNOON (comments only)

ADVENTURES OF JIMMY. (how did the jazz live music work out?)

LOONY TOM..

3-dimensional HARRY SMITH (Are these owned by Miss Rebay? If so, we probably couldnt get them. Were goggled needed? If so, where did you get them and how much each? How did live music work out?

IMAGES MEDIEVALES (see remarks concerning Perry Miller above. Go into detail as to how you got this film.

SUCKSDORFF films (how did you get permission to show them? Name of company official, address?)

Tuesday, Apr 18

Dear Frank, I received your letter yesterday & promptly paid the Museum of M A a visit. O those girls! You may hear from them almost as soon as from me. Akermark was charming, truly; she confirmed all your other bookings to replace Emmer Gras; and told me about another Italian film (on 35) called Barboni, that is like Bambini in Citta, though this one is about bums. She said she would write you about it herself, so doubtless I needn't say more---except that it is a special item of theirs, they have only the original print, so it isn't generally circulated. I prodded her to find out about other films; I prodded & prodded. But nothing else seemed forthcoming at the moment. By the fall there should be released the film on Picasso's Guernica, the new Calder film with Cage music, & similar art films; as well as some more Emmer Gras numbers, with music on them that won't get it into trouble, which was the case with those they have withdrawn.

Miss de Rosa (so chic: wearing only one enormous earring like a small mobile) looked & looked, but couldn't find any stills from DESTINY. Talked about having photostats from old magazines made, but it was dim to me how real that was. TEN DAYS stills are supposedly en route to you now. I have been trying to get in touch with Rudy Carlson, but he has moved his office, or something; the number is changed, & I left messages but so far he hasn't called me back.

Rosalind is more magnificent than ever. She is dying to see SAUSALITO. You must trust her completely, about everything. I don't know whether you have sent your reel of films already, to Vogel, but considering that today is the 18th, & you say you have a booking for the 20th, it seems unlikely. I'd be happy to chaperone them, but unless they are here this week, I shan't be able to do much about it. However, what I'm driving at is that you should, when you can spare the reel away for a time, send your films to Rosalind; she says she will see that Vogel gets them, & returns them. If they can't be here for me to promote, I'd say let Rosalind be your chaperone.

She may have some films that you will want eventually. She is doing another mailing on what she has available within the week, so you will have that material soon. She mentioned a film on Franklin Watkins, but I know nothing about it. Arthur Knight is doing a piece for The Saturday Review & will mention MOTHER'S DAY. And there will be a blurb in Film News, with a still. I love that girl.

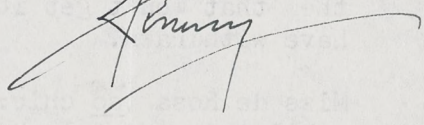
I've not seen Vogel, nor called him; haven't been sure I would (though I'd like to make an arrangement for him to send me my half of intake on Potted Psalm, instead of its coming thru Pete). But my relations to Vogel have been considerably strained since last year; & practically no one has a very good word for him. Hugo balked at distributing his film through him, so I arranged for Rosalind to screen it tomorrow. It's quite beautiful, though it may not be quite peppy enough for A.F.

Akermark has the Van Gogh film, but of course it was showing at the St Francis when I left, with the 3rd Man. I haven't much time to hobnob with all the filmites while here: I've so many other people to see. And I shall have to be leaving sometime early next week--not before Tuesday, or so (I'll stretch it as long as I can)--but still it's a very rushed time.

Frank, will you save two seats down front for Kermit & me, for the series? I didn't get my order in before I left.

Mr Rudy Carlson just called me: says that he does have a very few stills of the Sucksdorff films, but they are in a file that is locked up in storage at the moment, because he is in the process of moving his office. (Which explains why I had difficulty reaching him). But he was extremely pleasant & willing to be cooperative: altho, of course, saying that they do not make a practice of providing stills with films, etc to which I gave the big buildup about how important Art in Cinema is, etc. So he promised to do all he could: as soon as he could lay his hands on them: and my final impression was that you should have something from him before too very long.

Well, bye bye for now, dear Frank. I hope I've done right by you. I always enjoy tooting the trumpet for you & Art in Cinema. This is still an incorrigible documentary town! Write me, if there's anyhing more I can do for you. Ever thine,



Redonge will be satisfactory - you have already had that message. Jean a bit baffled, however, by should thought that all efforts were charged against the series + you were reimbursed and then got 1/3 of the net after that which seems fair. Enclosed you should lose money on a series!

To: Dr. Morley
From: Frank Stauffacher
Date: May 2, 1951

Regarding the Art in Cinema series just closed, I passed out a check list of the films shown, and space for comments. The response has been lively and revealing. On the last program of the Berkeley series - May 22 - I shall do the same; the results of these two audience reactions should be worthy of a report.

I would like to ask for your consideration of a change in my financial relationship to Art in Cinema. The 1/3-of-the-net agreement I myself suggested last year, and which was put into practice with Series Six in 1950, was extremely unsatisfactory to me - not in the amount of compensation I received, but in the length of time it took after the series was over to arrive at that net figure. The idea was to put me on a more business-like basis as to compensation, but it resulted in more trouble to me than it was worth, since it was necessary to wait until every freight and telephone bill was calculated - a period of two months after the series- before I could be paid the 1/3.

It is my wish to return to the previous arrangement wherein I submitted a rough bill of personal expenses along with the other end-of-the-series invoices. In the past, this figure was made with a careful eye to the total income from a series, and the general expenses, so that it would be a modestly fair share, and which, as a matter of fact, was always about 1/3 of the net. This way is to my immediate financial advantage; it comes at a time when it is most needed by me.

This last series has been very gruelling to conduct because of the greater effort needed to find good films, many unaccountable mixups and tardinesses in shipments, the task of dividing my own already taxed time, and what appears to be a much more developed sophistication in the audience. They are cool or they reject kinds of film once well taken. It is perhaps a good sign; but it makes the selections a far more time-consuming job, particularly now, with our record of showing most items on the current lists of film societies, well behind us. I mention this here because a future Art in Cinema series will have to wait on a great deal of searching, preferably, first-hand viewing of the films considered.

Frank Stauffacher

Sorry it is so Long.
I hoped that it was a good series. I would like to keep it going but I did come in occasionally what I thought best. Perhaps we should have only one room + you + I can talk about this.

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(Film World Mag.)
HOLLYWOOD, CALIF.

PAT O'MALLEY
(Actor-Film Historian)
HOLLYWOOD, CALIF.

JOHN MESCAL
(Cinematographer)
CULVER CITY, CALIF.

J. K. CRISWELL
(KFWB Radio Star)
HOLLYWOOD, CALIF.

May 3/51

Dear Frank:

Just a note to remind you to return SUNRISE and THE BRIDGE immediately .Infact,I was supposed you send them to UCLA this weekend because I thought that they would be back by this time.I had to call them to make it next Friday.

I was very disappointed in MAYA DEREN as she was in town on Monday and,yet,arrived 15 minutes late for our showing last Wednesday.

I hope that the films went over alright. Looking forward ,

with best regards,

Raymond

May 4, 1951

Dear Amos,

Although the San Francisco series is now finished, there are still two programs to go on the Berkeley series - the 8th and the 22nd of May. However, I'll answer your letter of the 28th now.

I want to thank you for your cooperation in sending things at last minute request, and for accepting my desultory returning, with good grace. As a matter of fact, I would have sent all of the items back immediately after showing except that I could not see how I could send them all back in the original container, as you requestedd, unless I waited until all their playdates were over. Also, as I mentioned, this series has been a terrible drain on my already taxed energy and time, since it is no small task to handle it right without constant attention, and my outside business jumped suddenly into hectic activity. I can honestly say this time that I am glad it (the museum series) is over and finished. During its existence I am continual prey to strangers, artistic crackpots, odd visiting film-makers unknown to me (and with no films), eager, pushing film students, bores, cranks, and an army of friends whom I usually never see, but who suddenly heave into sight for free tickets. There was even a kind of maniac from Paris who claimed Art in Cinema was ahgreater event than anything happening in similar fields in Europe. I couldn't get rid of him. He would climb into my car with my wife and I, talking a steady stream, carrying a huge brief case filled with copious notes. And into this madhouse dropped Clarence Laughlin - no quiet person himself. I tell you it was pretty awful, even though enormously successful.

At the end of the series, last Friday, I sent out to all the audience, a check list of the films shown. I am enclosing one. The returns have been immensely revealing. I want to hand out a similar one at the Berkeley series, and on the basis of these tallies, issue a report. The audience at S.F. was around 500 per night. At Berkeley, almost 800. And they are both excellent audiances, alive and a cut above the average in intelligence.

You ask about my financial setup at the museum. This activity was started five years ago by myself and Richard Foster, niether of us members of the museum staff, and neither of us dependent upon it for financial returns. It has been a truly non-profit function. From the net of the first series came the booklet. Since then, a fund has been kept from which money is sometimes taken for certain local film makers in need. Sausalito came from that fund, part of Broughton's films, Harry Smith's, a couple of Peterson's, Deren has been given some - none of these payments were large, but they have helped people in this manner, in a small way, all in an effort to help the field in a completely selfless effort. The fund has never been really large because I have spared no expense in trying to make each series tops.

However, for several years my personal finances fell badly. I left my job as an advertising artist and set myself up free-lancing. That, you know, is a tough, competitive business, and it has taken me almost two years to get established, and added to that, of late, has been my new business of producing

television films on a small scale. These outside activities are more than enough for one man, and that is why I say that the two Art in Cinema series added on top have just about killed me.

During my low period, the museum determined to compensate me on a more business-like basis by paying me one third of the net returns for a series. This didn't amount to much. I am still operating on that basis, and my one third of the net from this series will be practically non-existente The expenses have been especially high this time, and the series has taken twice as much effort than usual. It is truly a labor of love, but I am getting quite fed up with it since it now cuts deeply into my outside activities at a time when I can't afford to have that happen.

The Berkeley series is handled differently. It also is a labor if love. They pay me a flat fee of $600.00 for which I arrange, make notes, book, and pay the rentals on the whole series. Using a majority of 35mm. film, you can readily see that I do not come out of this one very wealthy, either.

The true compensation in all of this is in the exitement, the activity, and the further awareness of actually extending the horizon of the experimental film, and the extending of the awareness of it. (I loathe calling it the "experimental film", but there is no other ready handle). Nevertheless, the compensation in this form has worn pretty thin to me personally, by now, and I would actually like to get more out of it if I put so much time into it.

As you can see by the list of films on the questionaire, I did not show all of the films rented from you. For example, I could not show but one item from each of the two reels of Danish abstract, drawn-on-film work. I was not alone in thinking them quite crude, rather unimaginative, and harrowing to look at. The technique is carried to its furthest end far more superiorly by McLaren, so why show much less works? They recieved a decided negative - even the two I did show.

Lafcadio was also unshowable, although you did qualify it by saying it was rather amateurish; it was adolescent and boring. Elisabeth was also adolescent, but more interesting, and more concisely done, and the theme was both good, and simply presented. But a bit childish. Shipyard was good of its kind, but I have never been sold on Rotha as a film maker, and this one didn't change my mind any. It is full of that British stuffiness hard to describe, and unless you are interested in shipbuilding, rather dull. The only brilliant parts seem to be imitative of Grierson, or Eisenstein. To my mind, Song of Ceylon, Night Mail, and even the hoary old Drifters are far supaisior as wonderful contributions, or I should say, developments, of the British documentary.

Sang Des Betes was indeed the prize, and I am very sorry not to have been able to present it here at the museum, on 16mm.

Up to now, I think the best films shown on both series have been Sang Des Betes, the three Sucksdorff films, and of its kind, Pacific 231. The Loon's Necklace has been immensely popular, also.

You will no doubt meet Rohauer soon as he is planning to be in N.Y. sometime after the week of May 27. He is young, and really does not know very much about the subject of experimental films. He is a promoter, and he deals in strange sources of films, but nevertheless he is square, and can be trusted. He has no 35mm at the Coronet. He presents films quite indiscriminately, that is, without much selection. I've never been to any of his showings, so don't know what his attendance is. But he has been quite helpful to me in finding certain films, and in showing my own. He is shrewd, and no doubt makes a fair financial go of his showings.

Yes, I wish that I had thought of putting on a program of UPA films. But that will have to wait until next time, if there is a next time. We have shown PRIVATE LIFE OF A CAT twice.

I do hope to make a trip to New York sometime in August. I am in a decided rut, and refuse to put on another film series until I can get away and refresh myself with other surroundings. I intend to have the San Francisco film finished by then, and in addition, at least four other short ones that I have produced for television.

Best,

May 7
1951

San Francisco Museum of Art
Civic Center
San Francisco 2
California.

ATTENTION: Mr. Frank Stauffacher

Gentlemen:

I am enclosing herewith a folder descriptive of my son's recent film "APPASSIONATA", in which I thought you might be interested.

By the way, I am receiving the folder from the Museum regularly, but for some reason my address has not been changed on your files.

With all good wishes.

Sincerely,

Lalla Rogers

(Mrs.) LALLA ROGERS

4509 Cato Way
Los Angeles 32, Cal.

(Former address: 1560 Parmer Avenue)

May 15,1951

Dear Hans,

This is a very late time to be answering your two letters of April 4, and April 14. These last few Mxxxxxxxxxxx truly hectic for me, since I now have so much to take care of away from the museum, I can only squeeze in my "Art in Cinema" time in off moments - even thought both the series here at the museum and the series at University of Cal. are both sellouts. I still do these things practically for cigarette money.

Your circular re the MINOTAUR film is extremely interesting I wish I could do more in a concrete way to add my little help, and perhaps I can shortly - by digging up some support here. But at the present time I'm having all I can handle winding up these two Art in Cinema Series.

I suddenly realized that I had not answered your first letter - offering me such a wealth of your material for the last Cal program. It is indicative of my overwhelmingly confused and busy state. I must now ask you to mail me whatever you can - on 16mm. - so that it won't weigh too much via air mail or air express. 35mm. films will be too heavy. Let me leave it up to you. Send anything you have in 16mm. so that the total air cost won't exceed $10.00. But since I had tentatively scheduled VORMITTAKSPUK and FILMSTUDIE on the announcement, be sure to include those at least. This will be for the last program - and the date is May 22 - next Tuesday.

Please do grant me my excuse for this kind of an answer. I am planning to come to N.Y. perhaps in a month - both Bobbie and I. I long for a visit with you; to sit down and have a friendly conversation.

Regarding the Fischinger prooffs - I don't have the original photos anymore, but since they are really not half-tones, you could easily have a photostat of them made right out of the Art in Cinema book, and make a line cut from them. They would reproduce exactly as well. I do not have any of Fischinger's other stills.

There is a Swedish magazine on film, a new magazine, perhaps you've seen it - I think it is called "Biografbladet". One of the recent issues had an article on the absolute film. I could not read it in its entirety because of the Swedish. But it was illustrated with cuts obviously taken right out our Art in Cinema book, including the very ones of Fischinger's that you requested.

Please wait for a reasonbly decent answer to your two letters in about a week. In the meanwhile, let this be a kind of frantic realization that I suddenly saw May 22 coming up next week, and I had not answered your earlier letter about your films.

Send whatever in 16mm you can send - or 35mm. if it doesen't cost too much via air. At any rate it must be sent by air.

Bobbie is sitting here, and most sincerely sends you her love.

And I do too.

cinema 16 inc.
exhibition and distribution of
documentary and experimental films

May 15,1951

Dear Frank,

I am wondering if you received my last letter in which I asked various questions re sources. If not, let me know; if yes, let me hear from you soon as our deadlines for the Fall are quite a bit earlier this year, due to circumstances beyond our control.

I also would like to hear more about your own series, and what its outcome was.

With best regards,

59 park avenue, new york 16, n. y. • mu 9-7288 mu 9-7298

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HOLLYWOOD, CALIF.

JOHN MESCAL
(Cinematographer)
CULVER CITY, CALIF.

J. K. CRISWELL
(KFWB Radio Star)
HOLLYWOOD, CALIF.

May 15/51

Dear Frank:

I am shipping THE KISS to you by parcel post special delivery so that you should receive it on Monday. (Maybe sooner)

Here are a few words of precaution.

I have received a letter from the law firm which represents MGM regarding the print of THE KISS. They want me to surrender the print to them. However, they are not too sure I have one.

Nevertheless, someone may ask you where you obtained your print, etc. but do not give any information. In fact do not let anyone see the shipping case because it has my address on it.

I sent the film to you prepaid which came to $1.36. Please remit this amount as soon as possible and return the print immediately after your playdate May 22nd. by parcel post special delivery as I am leaving for New York around the end of the week. I must have the print before I leave so I can dispose of it.

I now have one reel from the German GOLEM and highlights from the French GOLEM. You could run both together for comparison.

Regards
Raymond

The City College
CONVENT AVENUE AND 139TH STREET
NEW YORK 31, N. Y.

May 19.57

Dear Beuke;

Sorry — this time it did not work. I have no 16 mm print here of any thing and the time you gave me is too short to have new prints made. —

Til a Sunny

All my love
to Bobbie & to Jan

Hans

May 29,1951

Rosalind Kossoff
A.F.Films, Inc.
1600 Broadway
New York 19, N.Y.

Dear Rosalind,

Both my S.F.series and my Berkeley series are now over and I can take a breathh, and answer some long overdue correspondence.

Both series were quite a success, which is always gratifying. This time I issued a kind of questionnaire or check list, on the last evening of each, requesting specific reactions to the films shown, and comments. There was an attendance of about 500 at S.F., and about 800 at Cal. The reactions were immediate, and definite. On the basis of these reactions, I am planning a report, and I think it may be of some interest, if not of some value.

You asked for my opinion on Lewis Jacob's RAVEN. Well, I realize that it was made for television audiences, but nevertheless it seemed to me to be terribly obvious in conception; and it did not seem to add anything to the strange quality of the poem itself, but, in fact, to detract from the poem's quality. I have not told this to Lewis, and I trust that you will be confidential, as I know you will. I just don't know what to say to him about it as he is one of my best friends in this field, and I do respectthhim very much. I was not alone in disliking the film. Tabulating my reaction-list from the audience, it appears that hardly anyone liked it either. It might be said that these audiences of mine are looking for more sophisticated fare, being used to experimental films, and that is no doubt true, but the film did not add anything to the poem, and when one expects a cinematic interpreation of this subject, one expects a highly absorbing treatment. However, it will no doubt be a very good television film simply because its treatment is so simple and obvious.

Myself, I'm in the midst of making television films too. So far there's been one on Lipchitz, one on the dancer Iris Mabry, one on modern furniture, and one on the local artist Jean Varda. All about eight or ten minutes long. As soon as the sound prints have been made, I'd be happy to let you screen them. They were made and presented on TV without sound, the commentary being supplied "live" by various persons, including myself. But I am now making sound prints so they can be used as films.

Are you still interested in handling SAUSALITO? If so, I will send it to you.

My best wishes,

Sincerely,

Frank Stauffacher

Frank Stauffacher

May 29,1951

Robert Bruce Rogers
47 East 12th Street
New York 3, N.Y.

Dear Mr. Rogers:

In reply to your letter of April 5 (and I must ask your apology for this late answer), we do not have stills of the works that you mention. I see that it is now too late for your deadline anyway. For five years we have been building up a considerable library of stills from experimental films, but the drain on the use oft these stills has depleted them, and we do not have regular facilities for making copies.

A great many of these stills were acquired by us through a method that I recommend to you, and which is quite simple. That is to make a photo-copy of the needed still from some other magazine or publication where it might be found. If you are going to use the still for republication, it is merely necessary to get a release from the outfit who originally published it.

In a recent issue of the Swedish film publication called BIOGRAFBIADET is a long discourse on the abstract film. It is illustrated with stills photo-copied from our 1947 book, ART IN CINEMA. In this case they did not ask our permission, which is disgruntling only because it is natural to desire credit for work done.

Being situated in New York where the book library of the Museum of Modern Art Film Library is easily available to you, you are in a far better position to make a collection of stills that we are out here. When I was there several years ago, they made a number of photo-copies I selected out of books for our collection. There is, naturally, a small, nominal charge. And the fact that they are halftone screens makes little difference in their quality. I can think of countless books wherein the stills that you request exist in abundance, and right there in the MMA Film Library collection of books and publications.

Sincerely,

Frank Stauffacher

TRANS-WORLD FILMS

~~500 W. Englewood Avenue - - - - - Chicago 21, Illinois~~
64 East Jackson Blvd., Rm 900, Chicago 4, Ill.

June 2, 1951

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, Calif.

Dear Mr. Stauffacher,

We have not heard from you in reply to our Letter of March 31, 1951 in which we inclosed an invoice and an attendance report for your showing of LA REGLE DU JEU on March 30. In so far as we have established a new office down in the loop, we fear that your remittance might have gone astray. Please check into this matter at once.

Trans-World Films expects to have several new and exclusive foreign films in time for fall showings. We'll let you know about these within the next two months. If there is any way in which we can help you in the meantime, let us know.

Would you be interested in Claude Autant-Lara's DOUCE (Love Story) for summer or fall? Rental is 50% of ~~XXXXX~~ net (gross less taxes and approved expenses) with a minimum of $50. ZERO DE CONDUITE is also available at $30 straight. Since this is only 45 minutes in length, it would require additional films on the program. I might suggest a British documentary such as Humphrey Jennings' last film, FAMILY PORTRAIT, or color films of Norman McLaren. We can supply these or you may wish to use some of the various experimental films.

Sincerely yours
Trans-World Films, Inc.

John A. Summers.

JAS:m

Frank

To: Dr. Morley
From: Frank Stauffacher
Date: June 11,1951

My wife Barbara is going to Italy to study, leaving here June 24. I am planning to go over sometime during the latter part of August or early part of Sept., and be there a few months before we both return.

An idea struck me: During the period I am there, I could make visits to a number of significant modern designers, painters, etc. in Italy, and make "film interviews" with them, about them. These films I could send back air express to Mr. Schoener, here at the museum, and they could be used regularly on the TV program. They could be something on the order of Delaplane's "Postcards" from abroad, and I think such an immediate documentation of artists and their work and directions from abroad, used on our television program, would indeed make ## a unique and outstanding addition. I envision these films as being short - perhaps eight or ten minutes long each. And their value as films, after their use on the programs, is quite obvious.

Of course there is nothing to prevent me from doing this same sort of thing in France, or other countries, either. It would depend upon how long I stayed, and the conditions at the time.

In addition to this, I would naturally find some new life-blood to put into our future Art in Cinema programs, and spread word of our work in that subject.

I mentioned this project to Mr. Schoener ; he was enthusiastic, and suggested I write this note to you about it. Could this idea fit, in any way, with UNESCO?

This plan has come up since I spoke with you last week.

It is a wonderful idea. Should help bring I know when he'll come.

TRANS-WORLD FILMS, Inc.

64 East Jackson Blvd. • Room 900 • Chicago 4, Illinois

June 13, 1951

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, Calif.

Dear Mr. Stauffacher,

Your organization, Art in Cinema, booked from Trans-World Films, Inc. and showed the film LA REGLE DU JEU under the auspices of the San Francisco Museum of Art on March 30, 1951. The financial arrangement was that Trans-World Films was to be paid 50% of the net with a $100 minimum.

On March 31st, an invoice covering the showing of LA REGLE DU JEU was sent to you with payment terms of 10 days. We received no reply and sent another the beginning of May. Again receiving no reply, we sent a letter to you on June 2 inquiring as to the cause of this excessive delay.

We just received notice from our New York associate that the second half of this film was destroyed during this booking. The cost of replacement will be $100.

Due to this delay, we request an immediate reply inclosing a check for $100 for damages plus $100 minimum rental plus 50% of the net profits in excess of $200.00. If the cost of replacing the damaged portion of the film is less than $100, the difference will be refunded.

Sincerely
Trans-World Films, Inc.
Robert H. Larsen

RHL:mm

cc: Director,
San Francisco Museum of Art

COPY COPY COPY

June 13, 1951

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, Calif.

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Sincerely
Trans-World Films, Inc.

RHL:mm

cc: Director,
San Francisco Museum of Art

June 20, 1951

Robert H. Larsen
Trans-World Films, Inc.
64 East Jackson Blvd.
Room 900
Chicago 4, Ill.

Dear Mr. Larsen,

I am terribly sorry there has been this unreasonable delay in our remitting the rental fee for our showing on March 31, of LA REGLE DU JEU. Due to a change in the bookeeping department of the entire museum, not only your payment, but all of them, were delayed. I have waited until today, when the check finally came through, to answer your last letter.

Since the end of film series, early in May, I have been engaged on some work in Los Aggeles, and the paying of all the bills for the series was left with the bookeeping department. I repeat, I am sincerely sorry that there has been this delay, and that no word was sent to you regarding it.

As I explained to Mr. Summers at the time the booking was made, it is impossible to arrive at the usual commercial percentage - 50% of the net - with out "Art in Cinema " series. These film showings, put on about once every year, are sold as a subscription; no single evenings sold. The series is unique and internationally known for its work in experimental films. Proceeds from the sale of subscriptions help finance local and even some national experimental work. Lecturers are booked. At the end of a series very little money remains. It is not a profit or a commercial enterprise. I can assure you, 50% of the net in regard to REGLE DU JEU would actually amount to about $15.00. I explained this all to Mr. Summers, and felt that accepting a minimum figure of $100.00, under the circumstances - for one showing on the series- was plenty dequate, since in our kind of money, $100.00 is considerable.

The claim from your N.Y. associate that the second half of the print was damaged during our booking is a lie. We have about as excellent a setup for projection as any non-commercial exhibitor; we have a scrupulous, union operator. Besides, I personally examine all film when it arrives, and when it leaves. We have shown film here for over ten years without s much as a torn sprocket hole. We maintain a film library ofnour own for rental purposes, and consequently know how to handle film. The claim of your N.Y. associate if a mistake in regard to us. And how does it happen that only now, almost two and a half months after the film was returned the damage comes to light?

Now let me tell you something: The print was supposed to be new, or nearly new. When it arrived here it was so dirty that we had to spend a half

cleaning it. The sprocket holes on the second reel were so widened by some previous projection that the image, when projected, rocked on the screen. The sound was so blurred that even the French-speaking members of the audience complained of inaudibility. The film is an excellent one, and I was happy to pay the $100.00 for a single showing on the series, but I was terribly disappointed in the print sent.

It will take us some time to break down the expenses for the entire series and allocate the correct ones to that one showing of March 31, in relation to the total subscriptions sold - if it can be done at all accurately. Therefore, there will be a further delay in filling out the attendance and financial report as you wish it. In five years of these series, this is the first time we have been required to fill out such a report. We are not a film exhibitor operating for profit, and usually we stay clear of the channels of commercial distribution.

Sincerely yours,

Frank Stauffacher

TRANS-WORLD FILMS, Inc.

64 East Jackson Blvd. • Room 900 • Chicago 4, Illinois

June 26, 1951

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, Calif.

Dear Mr. Stauffacher,

Many thanks for your explanatory letter and the check for $100. As you may well understand, we were wondering what had become of you; however, we appreciate the complications that can develope in film organizations.

We are continuing to investigate the source of the damage to the film through New York and will contact you if we learn anymore concerning this. I am conscious of the fact that the sound in the second reel was not perfect, but no damage to the sprocket holes was present when we inspected it. This film was carefully inspected by us both on a projector and a rewind before being sent to the booking immediately preceeding yours.

You will be interested in knowing that the print we sent you had been shown but a few times since we received it from the laboratory.

I am glad that Art in Cinema had a successful series. You are, indeed to be commended on your splendid choice of films. We know of no other group which does such a careful job of programming.

Sincerely yours
Trans-World Films
Robert H. Larsen
Robert H. Larsen

RHL: m

FORTUNE

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK 20

EDITORIAL DEPARTMENT

June 29, 1951

Art in Cinema Society
San Francisco Museum of Art
San Francisco, California

Gentlemen:

I am starting a film club among the employees of Time Inc. (which includes Time, Life, Fortune, and The Architectural Forum) for the purpose of seeing experimental documentary, and old-time movies. The group will be non-profit, on an annual membership basis.

If the funds permit, we may have program notes mimeographed and I would greatly appreciate your permission to quote excerpts from the book "Art in Cinema", published in 1947.

I would also like to know if you have available any other publications on this subject.

Sincerely yours,

Erle Yahn

Erle Yahn
Art Department

July 8, 1951

Erle Yahn
Art Department
FORTUNE
Time & Life Building
Rockefeller Center
New York 20

Dear Mr. Yahn:

Thank you for your letter of June 29 requesting permission to quote from our publication "Art in Cinema".

You are free to quote from the book as you wish. Many of the actual program notes therein are, as you can see, quoted from other sources, such as Iris Barry of the Museum of Modern Art Film Library, etc. However, if the material you wish to use from the book does not acknowledge some previous published source, we'd naturally appreciate a credit line of some sort.

Since that book was published we have amassed a great deal more material, all of it in the form of mimeographed program notes relating to the six film series since the first. However, no substantial number of copies exist, and we are planning to reprint all of them for general distribution in the near future.

I am enclosing announcements of our two most recent "Art in Cinema" series.

Sincerely yours,

Frank Stauffacher

SOCIETY OF CINEMA ARTS

"DEVOTED TO THE PRESERVATION OF FILM ART"

OFFICE ADDRESS
858½ HILLDALE AVENUE
HOLLYWOOD 46, CALIF.
CRestview 5-3811

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J. K. CRISWELL
(KFWB Radio Star)
HOLLYWOOD, CALIF.

August 2/51

Dear Frank:

Thank you for your reply of July 27th. It was nice hearing from you,and about your future plans.

I want a SAN FRANCISCO program for my new series for OCTOBER 11th. Your new films sound very interesting. Do you plan to make extra prints,or will you take the originals with you to Europe?

Please send me titles of a tentative schedule as I do not want to wait until the last minute.

Will someone send the films to me if you are gone by that time?

Please phone me at above number when you hit town. However,write to me before that time with the information I asked for above.

via airmail

with best wishes,

Raymond

Raymond Rohauer

P.S.
I now have a new 16mm print of THE THREE MUSKETEER with Fairbanks sr. 9 reels. Also others.

WESTERN CINEMA GUILD

INTERNATIONAL
FILM CLASSICS
IN 16MM

290 7th Ave.
San Francisco
California

SKyline 1-3615

August 3, 1951

Motion Picture Program Director
San Francisco Museum of Art
War Memorial, Civic Center, San Francisco, Calif.

Dear Sir:

If Mrs.Elizabeth Hamilton were still there, she would remember me since it was my pleasure for many years, under a former business name of Wallace Films, to book the Museum's film programs. After a year abroad I am back in San Francisco and have proceeded to establish a great many contacts and re-establish others, so that now, under the new name of WESTERN CINEMA GUILD, I am in position to serve you again, and hope for the pleasure.

I am also manager of AUDIO FILM CENTER, at this same address, so that between one and the other I am able to offer you --

1. EXCLUSIVELY, the entire library of Brandon foreign, art and documentary films, which will be here.

2. EXCLUSIVELY, certain Republic classics, - such as RED PONY (technicolor,fine Steinbeck), SPECTRE OF THE ROSE (Hecht, ballet), I'VE ALWAYS LOVED YOU (technicolor, Artur Rubenstein's piano artistry), and others. They will be here.

3. Non-exclusively, but with full cooperation of United World Films, and from Hollywood, the Rank-International classics, - ODD MAN OUT, BRIEF ENCOUNTER, MIKADO, TIGHT LITTLE ISLAND, etc., etc.

4. Non-exclusively, but naturally with the full cooperation of Audio Film Center, the entire list of Alexander Korda classics, - PRIVATE LIFE OF HENRY VIII, THAT HAMILTON WOMAN, LYDIA, REMBRANDT, etc.,etc. They are here.

5. Non-exclusively, but with Audio Film Center's full cooperation, the Columbia classics list, - YOU CAN'T TAKE IT WITH YOU, MR. SMITH GOES TO WASHINGTON, IT HAPPENED ONE NIGHT, PENNY SERENADE, many, many others. The few Audio Film Center does not have we can book, with their cooperation, from Ideal Pictures, but most titles are here.

6. Non-exclusively, but with Ideal Pictures Corporations full cooperation, certain classics such as PYGMALION and MAJOR BARBARA (Shaw).

7. Exclusively in some cases, semi-exclusively in others, religious feature titles if and when your program indicates these. Some are here, others may be booked from Los Angeles.

8. Certain rare subjects seldom available, such as a full version of the classic OUR TOWN, ORPHAN BOY OF VIENNA with English titles, etc.

I feel we have more classics under one roof than other agencies, - and more connections,

In consequence, we feel we are in an excellant position to serve you, and do hope for the pleasure of renewing the old Wallace Films contact.

Cordially,

WESTERN CINEMA GUILD

James A. Wallace
Managing Owner

Manager, Audio Film Center
at the same address.

Mrs. Baker,

Could you communicate with Mr. Schoenwald and see if he & the young man who is helping him Frank Stauffacher's place can continue further.

The Adult Education Office

STOCKTON COLLEGE
3301 KENSINGTON WAY
TELEPHONE 4-3626
STOCKTON, CALIFORNIA

DAVID L. GREENE
DIRECTOR AND
PRINCIPAL, EVENING
JUNIOR COLLEGE

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ASSISTANT DIRECTOR AND
PRINCIPAL, EVENING
HIGH SCHOOL

MARIAN AHNSTEDT
SUPERVISOR OF ADULT
EDUCATION

CHARLES H. KREBS
COORDINATOR OF
DISTRIBUTIVE EDUCATION

E. T. BARNETT
COORDINATOR OF
APPRENTICE TRAINING

September 21, 1951

San Francisco Museum of Art
Cinema Division
San Francisco, California

Dear Sirs:

The Stockton Great Films Society is now running its eighth series of expressionistic and documentary films. We have used many catalogs and outlets including the Museum of Modern Art, and now we are interested in presenting a series of up-to-date expressionistic art films. Specifically, we would very much like to show Hans Richter's "Dreams that May Go", but not until our next series. I wrote Mr. Richter a year ago about his film and received no answer to my letter. If you could help us to get this film or any of the shorter expressionistic films that you have been showing on your recent series we would be very appreciative.

Very truly yours,

James R. Wilson

James R. Wilson, Moderator
Stockton Great Films Series
Adult Division, Stockton Schools
3301 Kensington Way
Stockton, California

JRW:emu

OCT 24 19

11 Willow Street
Brooklyn Heights 2, New York
October 16, 1951

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

Recently I had occasion to interview Miss Margareta Akermark, of the Museum of Modern Art Film Library, in connection with a prospective free-lance article on the film society movement and related matters. Miss Akermark suggested I contact you for material on interest in film in your area.

I think there should be rather wide interest in the workings of individual film societies, the development of the members' critical attitudes toward films, their backgrounds and other interests, and the like. What I should like to develop in time is a general picture of a more specialized interest in films in the country that can be satisfied, apparently, with commercial showings alone.

Any information you might be able to give me about these and related matters would be greatly appreciated.

Thank you very much for your courtesy.

Sincerely yours,

Charles S. Jules

Charles S. Jules

October 25, 1951

Mr. Charles Jules
11 Willow Street
Brooklyn 2, New York

Dear Mr. Jules:

Since Frank Stauffacher is in Europe at the moment, your letter has been referred to me. During the past few years, the Bay Area has become a center for the production and exhibition of experimental films. Most of this activity has centered around Frank Stauffacher; therefore, Miss Akermark was correct in suggesting that you write to him.

I will forward your letter to Mr. Stauffacher, and I am certain that he will try to answer you as soon as he can.

Sincerely yours,

Allon T. Schoener

ATS:tm

October 25, 1951

Mr. James R. Wilson Moderator
Stockton Great Film Series
Adult Division, Stockton Schools
3301 Kensington Way
Stockton, California

Dear Mr. Wilson:

Dr. Morley has refered your letter of September 21, to me. I regret that I cannot answer your inquiry with authority, as I know Frank Stauffacher, our film expert could.

In your letter, you refer to a film by Hans Richter entitled "Dreams That May Go". I am not familiar with this film, but do know a film by Richter entitled "Dreams That Money Can Buy". To the best of my knowledge this film is available through Films International, 1600 Broadway, New York 19, N. Y. I would suggest trying this source. If you are not successful, I would suggest contacting a regular commercial film distributor, or writing to the Clay or Larkin Theaters in San Francisco, where I believe this film was shown at one time.

Sincerely yours,

Allon T. Schoener

ATS:tm

October 17, 1951

Mr. James R. Wilson, Moderator
Stockton Great Film Series
Adult Division, Stockton Schools
3301 Kensington Way
Stockton, California

Dear Mr. Wilson:

It happens that our expert on the films, who conducts Art in Cinema for us, is away in Europe at the present time.

I am referring your inquiry to the young man who is carrying on the routine responsibilities in his absence. I am afraid, however, that he cannot help you very much. If you wrote again some time in the spring, addressing Frank Stauffacher, I am sure that he would be able to help you, and he should be back by that time.

Sincerely yours,

Grace L. McCann Morley
Director

GLMM:jh